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the COMIC READER

$1.25

NMI

April 1980
Number 179

STAN LEE
1922-1980

"HE SHALL BE MISSED!"

APRIL FOOL!

street ST enterprises
Post Office Box 255
Menomonee Falls, Wisconsin 53051

The COMIC READER
April 1980
Volume 1, Number 179

OUR COVERS: Our special APRIL FOOL cover was thunk up and designed by Jim Engel, with super-hero vignettes by Hilary Barta, who's on loan from the RB*CC. The back cover is in a similar vein featuring The Muppets as Fury-ous battlers by Jose R. Albelo. © 1980 Marvel Comics Group, and ©1980 Muppets Corp.

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BACK ISSUES: TCR #94-96, 98, 100-111, 113, 116, 118, 120-124, 126-128, 131, 133-139, 142, 143 are 50¢ each. #145-151, 153, 154, 156-163 are 75¢ each. #164, 165, 167-171, 173-179 are $1.25 each. [#164-179 feature the GAZETTE.] Issues not listed are sold out. If ordering more than four, add 5¢ per copy for postage.

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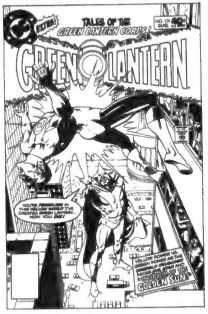
DC News

TIME WARP has been cancelled with #5. Apparently, given the style of story in the book, DC found it to be as unviable as HOUSE OF MYSTERY and UNEXPECTED before it as a dollar book. There are plans to do another dollar science fiction title, since DC believes it can capture some of the HEAVY METAL market in that format -- but the new book, which is planned for early 1981, will be edited by Paul Levitz, who says he plans to use ANALOG Magazine and the British 2000 A.D. weekly comic book as his models in preparing the new title which will be entirely series-oriented.

In the meantime, the backlog of stories left over when TIME WARP was cancelled will be used in a new 50¢ monthly entitled MYSTERY IN SPACE. Thankfully, it will begin with #111 (enough ones in a number to satisfy any first issue collector), and it takes TIME WARP's place on the schedule beginning with the August issue. At the moment, MIS is planned as an interim title only, to be discontinued when the new dollar comic is introduced. As usual of course, sales will determine its ultimate fate. Joe Kubert will be doing the covers for the new series.

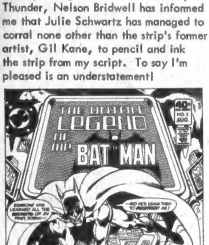


With the death of Dick Dillin (see separate article), George Perez will become the new regular penciller of the JUSTICE LEAGUE OF AMERICA. We're not sure if he'll continue his other recent assignments, the new TEEN TITANS book and the FIRESTORM back-up series in THE FLASH.

The WHATEVER HAPPENED TO... series characters that will appear in the first few issues of DC COMICS

PRESENTS include Hourman (drawn by Charles Nicholas), Sargon, Congorilla, Doctar Mid-Nite (written by Bob Rozakis), and the western Johnny Thunder. E. Nelson Bridwell is hoping to do The Guardian, TNT and Dan the Dyna-Mite, and Star Spangled Kid and Stripsey when he finds the time.

Speaking of the western Johnny Thunder, Nelson Bridwell has informed me that Julie Schwartz has managed to corral none other than the strip's former artist, Gil Kane, to pencil and ink the strip from my script. To say I'm pleased is an understatement!



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JONAH HEX #42-44 will feature the supporting character developed by Ross Andru and Michael Fleisher who will spin off into his own book soon after. These three issues are being drawn by new DC artist Gerald Forton, a recent arrival from France who has a couple of decades of experience, and who will probably draw the regular monthly book as well. Forton has also been made regular artist on BLACK LIGHTNING for DETECTIVE COMICS.

Paul Levitz is doing a bit of revamping on his STARMAN series in ADVENTURE COMICS. Beginning with #477, adventures which do not concern themselves with the royal intrigue of the initial episodes will be featured, as will a new supporting cast of characters.

An upcoming issue of DC SPECIAL BLUE-RIBBON DIGEST will be a new collection of SECRET ORIGINS, including a new ZATARA/ZATANNA origin written by Gerry Conway plus the origins of Deadman, Wonder Girl, The Demon, the Justice League, and Earth's first Green Lantern. E. Nelson Bridwell is the editor.

Most of the back-up strips have been assigned regular writers, artists and inkers by now. Among the newest assignments:

AIR WAVE [ACTION COMICS]: Romeo Tanghal will be the regular artist, with Bob Rozakis scripting.

ATOM [ACTION]: Rozakis scripts, with Alex Saviuk and Dave Hunt doing the art.

NEMESIS [BRAVE AND THE BOLD]: Cary Burkett and Dan Spiegle will be the story/art team.

FIRESTORM [FLASH]: Gerry Conway and George Perez will do at least the first few, with Bob Smith the permanent inker.

ADAM STRANGE [GREEN LANTERN]: Laurie Sutton will be regular scripter and Rodin Rodriguez will do the art with Tex Blaisdell inking.

GHOST BREAKER [GHOSTS]: Paul Kupperberg and new artist Michael Adams will do the honors, with the inker yet to be named.

I, VAMPIRE [HOUSE OF MYSTERY]: J. Marc DeMatteis and Tom Sutton are the team on this one.

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SCALPHUNTER [JONAH HEX]: Gerry Conway, Dick Ayers and Romeo Tanghal continue on the feature.

MR. E [SECRETS OF HAUNTED HOUSE]: Bob Rozakis and Dan Spiegle will handle this new character whose mission in life is to track down creatures of the supernatural.

JOHNNY PERIL [UNEXPECTED]: Scripted by Mike W. Barr, the art will be handled by Jack Sparling and an-as-yet-unknown inker.

ENEMY ACE [UNKNOWN SOLDIER]: Robert Kanigher and John Severin will bring back Rittmeister von Hammer.

DATELINE: FRONTLINE [UNKNOWN SOLDIER]: Cary Burkett and Ric Estrada, substituting for Jerry Grandenetti, do the story and art.

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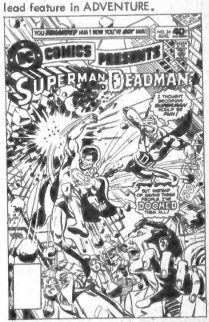
OMAC [WARLORD]: A three-shot series will be written and drawn by Jim Starlin (actually inventory material).

CREATURE COMMANDOS [WEIRD WAR TALES]: J.M. DeMatteis, Pat Broderick and John Celardo team-up on this feature.

WAR THAT TIME FORGOT [WEIRD WAR]: Franc Reyes will be illustrating Robert Kanigher's stories.

THE HUNTRESS [WONDER WOMAN]: Paul Levitz, Joe Staton and Steve Mitchell will be the regular team.

AQUAMAN [ADVENTURE COMICS]: J. Marc DeMatteis and Dick Giordano will take over as creators of the new lead feature in ADVENTURE.



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RED TORNADO [WORLD'S FINEST COMICS]: DeMatteis, Jose Delbo and Joe Giella are likely to be the regular team.

Most of the other back-ups will be done by the main artists (as in BATMAN) or no regular artists and writers.

E. Nelson Bridwell has written back-ups for NEW ADVENTURES OF

SUPERBOY ("Superboy's Secret Diary") and plotted a back-up for LEGION OF SUPER-HEROES (a three-part "Secrets of the Legion") which will probably be dialogued by Paul Levitz. It features a new villain called Lucifer Seven, a descendent of a whole slew of evil forbears including a 20th Century villain from whom he derives his surname. Nelson has also written a WONDER TWINS story and a solo tale starring THE SERAPH (the Israeli hero) for SUPER FRIENDS.

Speaking of the Legion, the Steve Ditko issue will be inked by Bob Wiacek from J.M. DeMatteis's script, and the cover will be drawn by George Perez and inked by Terry Austin. Gerry Conway will follow that with a two-part adventure which will bring back the Fatal Five and introduce a new Legionnaire. Ditko will probably draw the second half of that story.

Steve Mitchell will ink Jim Starlin's pencils on the DC COMICS PRESENTS story written by Marv Wolfman which will appear in #25.

Brian Bolland has done the cover for the first 50¢ ADVENTURE, #475.

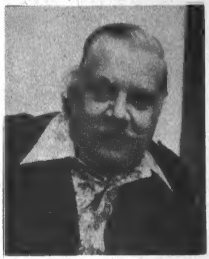
Dave Cockrum has drawn the cover to the upcoming issue of JUSTICE LEAGUE OF AMERICA featuring the return of Felix Faust. Dick Giordano did the inking.

The team-up of Batman and Black Canary in THE BRAVE AND THE BOLD #166 marks something of an occasion for its art team. Terry Austin will be inking the issue and Dick Giordano, the man Austin began his career as background man for, will pencil -- marking the first time Austin will have inked Giordano's foregrounds and figures as well as backgrounds.

Obituary

Dick Dillin, the dependable penciller of JUSTICE LEAGUE OF AMERICA for the past thirteen years, passed away March 2. He was 52.

Dick Dillin's career in comics began soon after attending Carlos Academy in Watertown, New York, and Syracuse University, when he began drawing the BUZZ BENNETT strip for WINGS COMICS. Soon after (1952), Dick began a six year affiliation with Quality and BLACKHAWK, the longtime strip he continued drawing when DC took over publication of four of Quality's books in late 1956, until just before the book was first discontinued in 1968. At Quality Dick contributed, besides the usual quota of romance and mystery stories, a few DOLL MAN and PLASTIC MAN stories, as well as a lot of covers. After DC bought out Quality, Dick's sole regular strip was BLACKHAWK, though he did dozens of covers for the Jack Schiff/George Kashdan/Murray Boltinoff mystery and adventure titles until 1965. In '68, Carmine Infantino removed him from BLACKHAWK to take over JLA, which Mike Sekowsky was giving up to become editor-writer-artist of two other books. Only the second penciller on the strip, he did every issue from #63 to his last, #183 (the October issue), missing only #153. A remarkable feat of longevity matched only by a few.



Besides JLA, Dick drew many of the other strips edited by Julius Schwartz from 1968-80: Superman, Batman, Green Lantern, Green Arrow, Hawkman, Hourman, Kid Flash, and others, plus mystery stories and the Challengers of the Unknown for other DC editors. Dick also had experience in the animation field, doing storyboards for the HERCULES and JOHNNY ZERO cartoons in the early '60s.

Surviving Dick are his wife Estella, his son Richard, Jr., and his daughters Leslie and Terry. The comics field has lost a true professional, and his loved ones a truly gentle man. His memory will live on as long as the BLACKHAWKS continue to appear; Hendrickson, of the team, is Dick's spitting image.

Comely Comics

Charlton's distribution arm, the Capital Distributing Company, has picked up U.S. distribution rights to CAPTAIN CANUCK and will be circulating 100,000 copies to U.S. newsstands. This compares with the 35,000 copies distributed in Canada by Master Media of Oakville, Ontario.

A personal appearance Captain Canuck has been hired by CKR to promote the comic book. Mike Jackson, a 6'3", 215 lb. possessor of a black belt in karate, is from Calgary, and looks pretty convincing in the costume.

CKR is making a big deal over the fact that DC's new format and price duplicate their own for the CAPTAIN CANUCK book.

Comment

In case you were wondering, we have changed our production schedule a bit, and the plan is to mail around the beginning of each month. This was especially necessitated by Marvel, who weren't able to supply even the meagre number of contemporary cover proofs at our earlier deadline. Hopefully, we'll be able to give you a few more than five in future issues.

DICK DUCK, DUCK DICK fans should be advised that Jim Engel has written and pencilled a nine-page DICK DUCK adventure for a new fanzine currently going through name changes. Dennis Jensen is in the process of inking the story, which is entitled "No Sweat." We'll be letting you know exactly when it's published, who to order from, etc.

Speaking of Jim, he did yeaman's service this month, contributing front cover, his regular strips and the inks on my own small contribution to the world of wacky mammals. Tip of the hat to ya, Jim.

Bob Wayne has sent word that he has published the final issue of TALES FROM TEXAS (got the name right!), #34, featuring a bibliography and interview with Michael Moorcock. Subscribers should notify him of any changes of address and refund info will appear in the issue. Single copies are $1.25 from 4500 Pershing Avenue, Fort Worth, TX 76107. -MT

Marvel News

Well, it just goes to show you should never say never. After public declarations in other news columns by Jim Shooter, Marvel has reversed itself and will be going to 50¢ with the comics on sale in August (meaning they will have 40¢ comics on sale for two months after DC has switched over). The story-page count will be 22. Unlike DC, though, in most cases this will merely be five pages added to the lead story rather than new back-up features, although there have been at least a month's worth of background strips meant for the now-moot 75¢ experiment originally scheduled for October (the "Secrets of..." features for each book) which will very likely not go to waste. All annuals not already at the engravers will now be 40 pagers for 75¢, possibly with the same amount of story pages as before.

TOMB OF DRACULA Magazine has been cancelled as of #6 -- or maybe discontinued is a better way of phrasing it, as it may return later if sales figures for the last few issues look good. Ironically, the last issue features one of the rare stories written by Jim Shooter.

There are two new color magazines in the works. Marvel promises more details as they develop, though it is now pretty common knowledge that one of them will be a KA-ZAR/SHANNA title.

THE DAZZLER #1 has been delayed indefinitely. It seems a new movie offer has come up (not with Casablanca Records & Film Works, though, who are putting their money on BATMAN) and instead of putting out a version which will likely be different from the filmed one, Marvel plans to hold off until things are finalized. So stop searching for it, you completists.

Al Milgrom will be editing a new all-comics, no-ads magazine geared toward the discriminating reader, using some of Marvel's more popular characters and personalities. More details will follow.

Louise Jones is the new editor of STAR WARS, taking up some of the slack caused by the delay of DAZZLER.

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That 40th anniversary issue of CAPTAIN AMERICA won't be a double-length issue because of the aforementioned format change. Still scheduled for the larger size are THOR #300, MARVEL TEAM-UP #100, CONAN #115 (10th anniversary), GHOST RIDER #50 and X-MEN #137.

Marvel will be issuing the STAR WARS: THE EMPIRE STRIKES BACK adaptation in paperback form under their own imprint besides the treasury, SUPER SPECIAL and regular color book formats. They intend to do more paperbacks as well; the long-in-the-works Roy Thomas-Craig Russell ELRIC strip will be published in trade paperback format.

MARVEL PREVIEW #23 will be another, all-new issue of BIZARRE ADVENTURES. Stories will be by Denny O'Neil and Gene Colan, Lynn Graeme and Frank Miller, Steve Skeates and Ned Sonntag, Roger Stern and Jim Sherman, Graeme and Sal Buscema, and Mike Barr and Colan. PREVIEW #24 will feature "Paradox," a new science fiction story by Bill Mantlo.

MARVEL SPOTLIGHT #8 will contain another CAPTAIN MARVEL story, this time by Peter Gillis, Frank Miller and Bruce Patterson.

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The back-up strip that will appear in at least a few issues of FANTASY MASTERPIECES (in its 48-page format) will be Jim Starlin's WARLOCK strip from STRANGE TALES. What they plan to do in the 40-page format we don't know.

There are tentative plans for a SHROUD back-up feature for the back of SPIDER-WOMAN. Mark Gruenwald would probably script.

GHOST RIDER #51 will feature an eight-page back-up strip featuring Night Rider, who is revived in #50's team-up issue.

Future MARVEL TEAM-UP teams: Spider-Man and Thor by Alan Kupperberg (art and story); Spider-Man and Machine Man by Tom DeFalco and Jerry Bingham; Spider-Woman and The Hulk by Steve Grant and Carmine Infantino. TEAM-UP #100, the double-sized issue, will include a Daredevil-Wolverine story by Chris Claremont.

J. Marc DeMatteis has scripted an adaptation of the soon to be released (probably fall) musical fantasy XANADU, which stars Fred Astaire and Olivia Newton-John. It will probably appear in MARVEL SUPER SPECIAL.

The 3-D Man and Woodgod will reappear in a two-part INCREDIBLE HULK story in #251-252.

Roger Stern has written a Bruce Banner story for THE HULK! Gene Colan has been named regular penciller on the book.

Man-Thing makes a guest-appearance in HOWARD THE DUCK #7. Also slated to appear in that magazine is a portfolio featuring other artists' interpretations of Howard and Beverly.

Contributions so far have come from Walt Simonson, Marie Severin, John Romita and Howard Chaykin.

Speaking of Simonson, Walt has done a cover for THE HULK!

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THOR #300 will be a pivotal issue in the history of the Marvel Universe. While wrapping up the Ring Cycle and the Celestials saga, the reasons why Odin built the Destroyer, the explanation of the Odinsword, a cameo appearance by Thor's mother plus the God Squad, will all be included as well. #301 is an epilogue issue, wrapping everything up so that Thor can get on to new things.

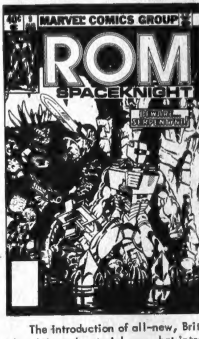
Don Glut has written a HULK Big Little Book for Whitman.

That big contest Marvel planned for later in the year will be featured in the books out in June and July. Entrants will have to clip a proof-of-purchase stamp from a Marvel comic and write a short essay based on age-group. Under tens will answer "Who Is Your Favorite Marvel Super-Hero And Why?"; eleven to fourteen-year olders will be asked "Who Is Your Least Favorite Marvel Character And What Can Marvel Do To Improve Him Or Her?";and readers over fourteen will be asked "How Should The Marvel Universe Change To Face The Challenge Of The Eighties?" Prizes will be awarded on the basis of originality, neatness, aptness of thought, and sincerity by an independent judging organization. Grand prize is $2,500, second is $1,000, third is $500 (these are for each category) plus around 350 fourth and fifth prizes comprised of subscriptions. Marvel Vice President in charge of Circulation, Ed Shukin explained that the contest is Marvel's way of thanking Marvel's readers and cultivating new readership.

Unfortunately, with the proof of purchase obligation, the contest is illegal in Wisconsin.

Dez Skinn, editorial director of Marvel Comics Ltd. in the U.K. for the last seventeen months, has resigned the company effective in January. He gave as his reasons for quitting the desire to get back to the more creative work he was doing for Marvel U.K. before he took over as editorial director in September 1978. He will retain a link with the company as a freelance consultant, responsible for packaging a reported six new monthly reprint titles plus any other new projects he can come up with. The running of Marvel U.K. will henceforth be in the hands of Alan McKenzie and Paul Neary, Skinn's associates during the past year.

During his time as "Britain's answer to Stan Lee," Dez Skinn has been a very controversial figure as far as British fandom was concerned. He brought radical changes to the look of the British Marvel line. Page counts dropped, pages were "resized" to fit more panels on a page, glossy covers were replaced with newsprint ones. More importantly, many extra American editions of Marvel comics were prevented from being imported because of the fact that they were being reprinted in the British weeklies.



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The introduction of all-new, British-originated material was what interested most fans, though, when Dez Skinn introduced HULK COMIC in March, 1979. However, of the four new-material strips that appeared in the early issues of that comic, only one has survived. Other new material is at present only to be found in DOCTOR WHO WEEKLY, but eight pages out of 28 is not considered to be a good deal by most British fans.

Further details of exactly what Dez Skinn will be producing for Marvel U.K. on a freelance basis are not yet available. However, it is expected that there will be a humor title reprinting material from CRAZY and a number of summer and winter specials.

– Richard Burton

Whitman News

Official word is that those titles missing from the past few Whitman schedules have been "delayed." These include all three science fiction books, and the other two King Features titles as well as Western's own LITTLE LULU. It looks as if BEETLE BAILEY is probably cancelled, though the others may continue. Confusion still reigns concerning the distribution of the bagged comics printed in January through March, none of which seemed to have appeared anywhere. If each book is to get its own separate bag, this might be explained, since only WALT DISNEY'S COMICS AND STORIES is a monthly, though UNCLE SCROOGE and DONALD DUCK each have had three issues printed so far. If anyone finds any, please tell us.

Meanwhile, editorial matters seem to have been unaffected, with production continuing on even those books that have been delayed. J. M. DeMatteis's upcoming BUCK ROGERS scripts have been completed: "S'Ashi" will appear in #9 and concerns Buck's visit to a Pacifist Lunar Colony where he becomes embroiled in a clash of ideals brought on by the arrival of an alien being; #10 features "The Madness Without -- The Madness Witchin," wherein Buck returns to the Inner City just as they discover an underground civilization called CORE that exists beneath the atomic waste of what used to be the U.S.S.R. -- and begins to act very peculiarly; #11 is called "From Ersta With Hate" and finds CORE singled out for attack by Governor Mitos of the planet Ersta while a significant change occurs in Buck and Wilma's relationship; #12 will feature Buck a prisoner of Mitos on Ersta plus a sub-plot featuring a man from the 20th century who is hopelessly unstuck in time and wreaks chronological havok on the Inner City. Following that, Buck will journey through time to discover just what The Great Holocaust was. That is, if the comic is still being published by then.

Coming Comics

BUGS BUNNY No. 220, July. New. [5/15]

Walt Disney HUEY, DEWEY AND LOUIE No. 64, July. New. [5/15]

THE PINK PANTHER No. 74, July. New. [5/15]

PORKY PIG No. 96, July. New. [5/15]

Walt Disney UNCLE SCROOGE No. 178, July. New. [5/15]

WALTER LANTZ WOODY WOODPECKER No. 189, July. New. [5/15]

BEEP BEEP, THE ROAD RUNNER No. 90, July. New. [5/22]

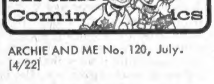
KK GIVEAWAYS: MARCH OF COMICS No. 465 - Popeye
MARCH OF COMICS No. 466 - Woody Woodpecker

Walt Disney SUPER GOOF No. 60, July. New. [5/22]

TWEETY AND SYLVESTER No. 104, July. New. [5/22]

WALT DISNEY'S COMICS AND STORIES No. 478, July. 7 pages are new, 17 are reprints. [5/22]

YOSEMITE SAM No. 67, July. New. [5/22]



ARCHIE AND ME No. 120, July. [4/22]

ARCHIE'S JOKE BOOK No. 270, July. [4/22]

ARCHIE'S PALS 'N' GALS No. 142, July. [4/22]

BETTY AND VERONICA No. 295, July. [4/22]

PEP No. 363, July. [4/22]

ARCHIE No. 294, July. [4/29]

JUGHEAD No. 302, July. [4/29]

LAUGH No. 352, July. [4/29]

REGGIE AND ME No. 124, July. [4/29]

BETTY AND ME No. 112, July. [5/6]

LAUGH COMICS DIGEST No. 29, July. [5/6]

LIFE WITH ARCHIE No. 215, July. [5/6]

LITTLE ARCHIE No. 156, July. [5/6]

ARCHIE AT RIVERDALE HIGH No. 73, July. [5/13]

ARCHIE'S TV LAUGH-OUT No. 77, July. [5/13]

EVERYTHING'S ARCHIE No. 85, July. [5/13]

JUGHEAD'S JOKES No. 69, July. [5/13]

JUGHEAD WITH ARCHIE DIGEST No. 39, July. [5/13]

Kitchen Sink News

THE SPIRIT No. 23 is on the presses. This issue features a never-before reprinted eight page pre-war story introducing Silk Satin, along with several other choice SPIRIT stories, sixteen brand-new pages of Eisner's "Life On Another Planet," another Wally Wood SPIRIT tale, and part II of Cat Yronwode's SPIRIT Checklist. $2.25 postpaid from Kitchen Sink, P.O. Box 7, Princeton, WI 54968.

Already out is a special Spirit issue of YESTERYEAR, an antique magazine published by Kitchen Sink, featuring an overview of Will Eisner's career by Cat Yronwode and a color cover of the Spirit unmasking The Octopus. It's issue #59 and is $1.50 postpaid.

Soon to be released are:
50'S FUNNIES: This look at an earlier decade was edited by Larry Shell and features a "greaser" cover by Bil Stout and contributions from Steve Bissette, Alfredo Alcala, Scott Shaw and many others. Includes parodies of those great/awful B monster movie posters of the '50s. $1.25 cover price.

BIZARRE SEX No. 8: Kitchen calls it the best in the series, and it sports a Robert Crumb front cover, an Art Spiegleman back cover and stories by Howard Cruse, Steve Stiles, Dan Steffan, Tim Boxell, Michael T. Gilbert, Gary Hallgren, J. Michael Leonard, Joe Schwind and even more. Retail: $1.25.

BIZARRE SEX has been anthologized in France by Les Editions du Triton of Paris in a squareback edition featuring a previously unpublished cover by Bil

Stout, with eight pages of color inside, including a previously unpublished cover by Peter Poplaski. Earlier, a separate (and quite different) anthology of "Das Beste aus Bizarre Sex" was published in Germany by Volksverlag Gmbh. A Spanish edition may follow for this series that the Europeans appear to appreciate very much.

Comic Strip Circus

By Jacob Moraine

The new artist on MODESTY BLAISE has been identified as Pat Wright, a British comic book artist. He has drawn for TORNADO, among other comics. If the public accepts him on MODESTY, perhaps he'll be allowed to sign the strip.

A few corrections on my obituary on Dick Huemer, the long-time animation cartoonist, that ran in my last column. Richard Martin Huemer started as an animator with the Raul Barre Studio in 1916. He joined Max Fleischer as an animation director in 1923, then held the same position at the Charles Mintz Studio, which he joined in 1930. After joining Disney as an animator in 1933, he was story director on a number of the feature films, such as FANTASIA, DUMBO, SALUDOS AMIGOS, MAKE MINE MUSIC and ALICE IN WONDERLAND. He also oversaw shorts, among them "Goofy And Wilbur" and "The Whalers." His comic strip BUCK O'RUE ran from 1948 to 1951. He then rejoined Disney working in the story department and TV. His last work for Disney was his stint writing the TRUE LIFE ADVENTURES panel which ended with his retirement in 1973. In 1978 Huemer received the Annie Award from the Hollywood Branch of the international animation society A.S.I.F.A. for his distinguished contributions to the art of animation.

powered flight, the era of the Wright Brothers and other pioneers of the air. He found himself instead drawing the very latest aircraft when he became George Wunder's assistant in the '60s and ended up drawing the daily TERRY AND THE PIRATES while Wunder wrote it and drew the Sunday for the last seven years of the strip. When Wunder retired, Evans tried to take over the strip, having plans to take Terry out of the Air Force, thus avoiding the anti-Vietnam backlash of the times. But the syndicate's sales manager was very much against story strips and killed the strip even though TERRY AND THE PIRATES was appearing in almost 100 papers. Now, Evans has his own strip at last.

A new female cartoonist has appeared on the comics page. Nicole Hollander does the decidedly different gag strip SYLVIA, which debuted March 3. The strip is an outgrowth of Hollander got her start doing cartoons for the Chicago feminist monthly THE SPOKESWOMAN. In a reversal of the case of Lynn (FOR BETTER OR FOR WORSE) Johnston, Hollander is a U.S. cartoonist distributed by a Canadian syndicate: the Toronto Sun Syndicate. It seems as if the number of women cartoonists in papers is reaching the pre-women's lib high. On this page is the SYLVIA strip from March 21.

Another female cartoonist may reach the papers soon. Underground and STAR REACH cartoonist (who also contributed to PLOP!) Lee Marrs has been signed by DC to prepare a six-week PLASTIC MAN sample daily strip story.

SCARE BRIMSTONE INTO THE GREAT — HE DON'T EVEN KNOW IF HE'S IN CENTRAL CITY!
IT'S A GOOD BET HE IS THOUGH, FAITH. IF HE'D BEEN GOING TO RUNG ON AN OBSTACLE COURSE FOR THE PAST FIVE MIN TO KNOW IT THOROUGHLY!
GOOD THINKING, BIGNOSE!
LET'S THINK ABOUT A WAY, NOW—WHERE AM I TO START?
THE BUREAU KEEPS A COUPLE OF MOTTOS AS "SCARE NOUSES" I'LL DRIVE YOU!
OKAY, LET'S TAKE ALL THIS BRIMSTONE STUFF ALONG SO I CAN GIVE IT A GOOD LOOKIN'
SOMETIMES YOU CAN FEEL THINGS THAT THINKING MISSES!

On this page is the February 20, 1980 SECRET AGENT CORRIGAN by George Evans. Evans, besides his work for EC and DC comics, also worked for a number of other publishers ranging from Fiction House in the '40s to Dell in the '60s. His love of early model airplanes led him to try to sell a daily adventure strip set in the early dawn of

Encouraged by the success of THE WORLD'S GREATEST SUPER-HEROES, DC decided to try selling strips of different successful characters they produce. PLASTIC MAN is the latest, and the possibility of its successfully selling is increased by the success of the Saturday morning cartoon show. If, as seems rather likely, the strip doesn't sell, DC will run the story in a comic book. A much more likely strip sale would be a new BATMAN strip, if the big-budget BATMAN movie is given a major release with much publicity.

Flash! The Lone Ranger and Tonto have been chosen for the upcoming movie. Unknowns both, they are six foot four, 25-year-old Klinton Spillsbury and 30-year-old Michael Horse, who is a Pueblo Indian. And Wrather Corporation has made peace with Clayton Moore, who's been signed to play The Lone Ranger's father in the movie. Presumably, this will be old man Reid and not The original Lone Ranger, with Spillsbury playing Son of the Lone Ranger.

Also, Wrather has made legal arrangements allowing Moore to wear his mask in personal appearances. Of course, all those stories of the Wrather Corporation not allowing Moore to appear as The Lone Ranger because he's too old, or that he'd confuse the public and keep them from coming to see the new movie is a lot of hossfeathers. Wrather was merely acting to protect their ownership of the Lone Ranger. If Moore's appearances as the unsanctioned Lone Ranger were left unchallenged, it could put a cloud on the Lone Ranger's status as a trademark and pave the way for a bunch of cheap quickie Lone Ranger movies which would have an adverse effect on the box office take of the expensive, hopefully good quality, legitimate movie, thereby killing any hopes for a sequel. Now with everything satisfactorily settled with much publicity, we can entertain hopes for a good movie and possibly a series.

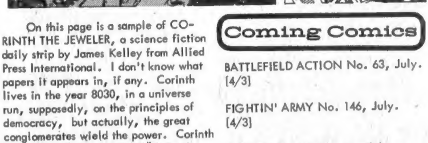
BLONDIE will be made into a Broadway musical. This seems like such an obvious choice, I wonder what took them so long. Not only is BLONDIE the most widely syndicated strip in the world, but a number of the BLONDIE movies of the '40s starring Penny Singleton and Arthur Lake were musical comedies.

Australia has also produced a movie based on a comic strip. FATTY FINN, starring Ben Oxenbold, is based on Syd Nicholl's long-running kid strip which appears in the Sydney Sunday NEWS. FATTY FINN was successful and was adapted to the screen in 1927

in the film KID STAKES. In 1931, the NEWS-GUARDIAN merged with the SUN and FATTY FINN was dropped. Nicholls, after a trip to the U.S. in an unsuccessful attempt to sell his adventure strip MIDDY MALONE ended in ghosting Ad Carter's JUST KIDS for a few weeks, published a tabloid comic mag FATTY FINN'S WEEKLY in 1934-35 in Australia. He became a comic book publisher in 1946, and until his line folded in 1950, he published the work of many Australian cartoonists.

In October of 1951 FATTY FINN returned in the pages of the pages of the Sydney HERALD. The strip is still running today. The movie is aimed at the international children's market, so we might have a chance to see in the U.S. this adaptation of the Australian strip classic.

Stan Lynde is not resting on the laurels of his success with LATIGO. He wants to widen the strip's success, so he and the Field Syndicate have signed a contract to produce six full color LATIGO comic albums for Europe. These might eventually be printed in the U.S. also. At the very least, they might be available in comic stores if Britain publishes English versions of the books. Lynde has also signed a contract with Fawcett Books to do LATIGO paperback novels with Lynde doing the plots and Dudley Dean, who's written a number of westerns, writing the books. Lynde will do the covers for these four novels. The strip, meanwhile, is appearing in about 120 papers, more papers than RICK O'SHAY appeared in at its height.


Let's slip in under the post side. There's gotta be a service hatch on the belly.
Let's get it done! I never did feel too easy in one of these Zeppelins
Me neither. But we'd never get through their sensors any other way.
Lead on.

On this page is a sample of CORINTH THE JEWELER, a science fiction daily strip by James Kelley from Allied Press International. I don't know what papers it appears in, if any. Corinth lives in the year 8030, in a universe run, supposedly, on the principles of democracy, but actually, the great conglomerates wield the power. Corinth is the sole survivor of the Kass family, heads of a great conglomerate who were murdered by their rivals, the Horenheb Consortium. She becomes a "jeweler," which is a jewel thief, to get back the stolen family jewels. This Robin Hoodish saga was created a few years ago following the success of STAR WARS. It does seem a bit too difficult to follow to have a great success of its own, but it is different.

Did you know that Jack Cole did a PLASTIC MAN daily strip in 1943 to replace the SPIRIT daily when that ended?

Charlton News

Since Charlton usually has so few changes in their schedule, we've been calculating their monthly output for expediency's sake. Unfortunately, this calculation was reckoned without three cancellations and three replacment titles as follows:

SECRET ROMANCE was dropped with #48, February and replaced by CHARLTON CLASSICS #1, which will reprint the Sam Glanzman HERCULES series

OUTLAWS OF THE WEST ended again with #88, and was replaced by BATTLEFIELD ACTION #63 on the schedule, which has a July cover date

and I LOVE YOU ended with #130, May, replaced on the July schedule with SCARY TALES #21.

The active title list, therefore, includes the following: ATTACK, BATTLEFIELD ACTION, BILLY THE KID, CHARLTON CLASSICS, FIGHTIN' ARMY, FIGHTIN' MARINES, GHOST MANOR, GHOSTLY TALES, GUNFIGHTERS, HAUNTED, SCARY TALES, and WAR. Once again, the stands will be devoid of romance comics, an almost extinct genre.

Coming Comics

BATTLEFIELD ACTION No. 63, July. [4/3]

FIGHTIN' ARMY No. 146, July. [4/3]

GHOST MANOR No. 51, July. [4/10]

GUNFIGHTERS No. 61, July. [4/10]

FIGHTIN' MARINES No. 151, July. [4/24]

HAUNTED No. 50, July. [4/24]

ATTACK No. 23, August. [5/1]

SCARY TALES No. 21, August. [5/1]

BILLY THE KID No. 137, August. [5/15]

WAR No. 22, August. [5/15]

CHARLTON CLASSICS No. 3, August. Reprints HERCULES #3. [5/22]

GHOSTLY TALES No. 144, August. [5/22]

Licensing

This column is for all the people who read TCR -- from the completist, who has to have every item relating to his favorite hero, to the toy collector who specializes in new super-hero toys, to the average comic collector who wants to add something different to his collection.

There is no way one person can be aware of every super-hero toy or game that is released in this country, but I try.

What will be listed here are toys and items that should be released nationally. I will try to mention the best items I am aware are actually on the market. Things that go well with the comic fan's collection, and will have some collectible value in the future, will be my focus.

The first items to look for this spring are the Spider-Man and Hulk marbles which will be put out by Marble-King of Berry Park, Indiana.

Another sign of spring is the Duncan Yo-Yo. Last year, Duncan brought out the Super-Hero Yo-Yo; this year they're bringing out the Super-Hero Flicker Yo-Yo. This one changes pictures from super-hero to secret identity. Can't wait till next year!

Buddy L Corp. is introducing four-piece Spider-Man and Hulk car sets. The Spider-Man set consists of a motorcycle, a van, a car and a helicopter. The Hulk set has a cycle, jeep, van and a pick-up truck. All are made of heavy gauge steel and have nice package graphics.

From Kusan Mfg. Co. comes a "Spider-Man Bath-Center." This item is approximately 14" x 15" and hangs on the wall. It has a small mirror and a handy place for all the necessary grooming articles. An item already on the market from Kusan which goes with this center is their Spider-Man battery-operated toothbrush.

Fun Stuff Toys, Inc., the people who last year brought out The Hulk in his "Rage Cage," now bring you the Hulk with his "Raging Eyes in his Rage Cage." They do manufacture two other more interesting items. The first is called the Super-Hero Penjector,

which is an ink pen with a film strip viewer at the top of it, a self-contained unit including one film strip. The second item is a Pocket Projector which projects film strips on the wall. Each comes with two film strips featuring 48 action pictures. The only heroes available are Spider-Man, The Hulk, Popeye and Flash Gordon.

E-Z International has come out with some appliques/stickers and stretch belt and buckle kits featuring not only DC's big four (Superman, Batman, Robin and Wonder Woman) but also Green Lantern, Flash, Captain Marvel and Aquaman. These are nice items which will probably not be found in most toy departments; instead check out the sewing or fabric departments around your area.

A nice item for you collectors with children from three to twenty-four months old comes from Reliance Products Corp. It is called a "Super Jrs." and is an eight inch squeeze doll of either Superman, Batman, Robin or Wonder Woman. They are nicely done and perfectly safe.

CHARACTER © MARVEL COMICS GROUP

The most fun comic book board game I have ever played comes from a company called Construct-A-Comic Corp. The game is called "Comic Connection" and will be available in six versions: Batman, Superman, Wonder Woman, Spider-Man, Hulk and Spider-Woman. What they have done is taken a regular eighteen page comic book story, printed it in full color on heavy white card stock and cut it up into individual panels. The object is to reconstruct the book panel-by-panel, page-by-page. The fun begins when you have two or more versions and start mixing panels.

Vic's Novelty Mfg. has one Hulk toy in four different sizes. It's a Hulk doll made of soft plastic available in ten inch, five inch, three inch and two inch configurations. In my opinion, this is the ugliest Hulk I have ever seen. Vic's also has a pencil top shaped like the Hulk's head.

I attended the Toy and Hobby show here in Chicago in March and it appeared to me that of all the new superhero toys, Marvel seems to have about 75% of the spring and summer market, with about half of that belonging to the Hulk. The Hulk seems to be the most licensible character at either comic company right now. Here's a short rundown of Hulk items that I saw today while shopping: gym shoes, roller skates, bubbles, paint set, sandles, sunglasses, towels, finger puppet and at least five different dolls.

One thing I also noticed at the show was the proliferation of new Popeye toys, apparently in anticipation of the upcoming movie.

Well, that wraps up today's toys for now. If you see or know of anything unusual in toys, drop me a line about it.

– Ron Massengil

Media Review

Comic-to-film project of the month to be announced is THE WIZARD OF ID. Rastar Productions, in association with Paul Williams' Tugboat Productions, will be producing the film from a screenplay by the singer-actor and his friend Johnny Hart, who writes the strip. Williams will quite likely play the king... FLASH GORDON is supposed to come out this Christmas. That is, if Dino DeLaurentiis can get Sam Jones back to England to do dubbing work; Jones has become a "star" already and refuses to return... DeLaurentiis is negotiating with Ilya Salkind to buy out his part of SUPERMAN II. Salkind is in dutch with Warner Bros. because he sold the TV rights to SUPERMAN I to ABC without telling them. Warner's and ABC are negotiating that problem, so don't hold your breath about seeing it on TV in the near future... Jacob Moraine covered the latest perambulations of the Wrather Corp. concerning the new film's casting and their fuss with Clayton Moore. What he didn't mention is that they're also producing a new hour pilot for ABC -- possibly starring the same two actors as Lone Ranger and Tonto (never assume the obvious). Sadly, Jay Silverheels' death on March 5 at age 67, prevents him from serving a similar cameo role to his longtime friend, Clayton Moore. Wrather is also preparing a new syndicated version of LASSIE. Does anyone know if the Wrather Corp. owns the rights to The Green Hornet?... Former DC comics writer Mann Rubin has written the screenplay of Lawrence Sanders' novel, THE FIRST DEADLY SIN. Frank Sinatra and Faye Dunaway star... Speaking of screenplays by comics people, Roy Thomas and Gerry Conway have done a screenplay adapting Otto Binder's ADAM LINK.

Stephen King's SALEM'S LOT may become an NBC-TV series, presumably in the vein of THE NIGHT STALKER. King and Robert Bloch are among those who have been hired to develop scripts for the proposed show... NBC is also considering a new NERO WOLFE pilot IF they can get Orson Welles to star. The sad part of it is the original NERO WOLFE pilot done for ABC with the late Thayer David was marvelously done, with David a captivating Wolfe and an actor whose name escapes me at the moment was an excellent Archie Goodwin. Welles' involvement depends entirely on the quality of the script. Leon Takayton (who's been involved with LOU GRANT recently) is writing it for Paramount... I can't let it pass without commenting, but CBS's replacement of THE LAST RESORT by STOCKARD CHANNING is rubbing salt into the wound. The former ranks among my favorites in the modern sitcom category; the latter, in which Stockard is cast as a modern-day Lucy Carmichael, is representative of everything that's wrong with today's comedies (echoed by the equally obnoxious FLO on the same night). At least we still have WKRP... Congrats to Mark Evanier for his current position as head writer on PINK LADY AND JEFF (a position made tenuous by the unfortunate casting of two barely talented girls who speak English phoenetically, plus the stretching of Jeff Altman's natural comedic ability to cover too many impressions beyond his reach). Is it anything like the ALAN BRADY SHOW Mark?... Marvel has bought out Gateway Projects Ltd., a U.K. merchandising firm... Not that there was ever any doubt, but 20th Century-Fox has purchased distribution for STAR WARS III, making it almost certain to be made.

– Rona Blabbit

Review

THE AVENGERS

Last issue we explored the sad state JUSTICE LEAGUE OF AMERICA seems to have fallen into. I say seems since my measurement of enjoyment of comics is solidly, irrevocably and guiltlessly grounded in nostalgia. My own particular "Golden Age" for the characters and books which were around at that time is 1964 through early '66 -- a period which coincides with the days that I had so few comics that I -- actually read each one more than once! Arguably, this can have clouded my judgement beyond allowable levels. In my stead we could easily find someone in their mid-twenties with a literary background and some experience in art appreciation but no prior familiarity with comics, and have them do a clinical analysis that will doubtlessly be nearer objectivity than I could ever

achieve. It seems to me, though, that this has been done elsewhere -- and I really fail to see the value in it, since nobody I've ever met reads comics objectively. We could get a broader sampling of opinion by polling the TCR readership -- but then, wouldn't that duplicate the purpose of the comics' own lettercols? Or, I could possibly find a less prejudicial viewpoint from a contributor whose reading began in the mid-seventies -- but what happens if the person's opinions are in violent opposition with my own? I wouldn't want to censor my staff, but I don't like to publish what I don't believe.

So, for better or for worse, after almost no argument with myself, I've chosen to acquiese, accede and otherwise surrender to the notion of keeping this column my own warped opinion. I long ago admitted to myself that I was either very old when I was a teenager or I've never grown up; I would suppose that this attitude will continue to prevail in my reviews. Or perhaps it won't. I reserve the right to be contradictory.

Enough about me. Which book shall we drag into the playpen this month? Oh yeah, I've already decided that by my title: THE AVENGERS. One of THOSE books that was around in '64-'66. One of THOSE books which I dearly loved in those halcyon years. One of THOSE titles I can't possibly be objective about.

Surprise, everybody! I also LOVE this year's model. And we're not speaking of Elvis Costello now, we're talking about that book that began as nothing less than a carbon copy of the JLA but soon righted itself and acquired an identity so right and so appealing that it has remained my favorite Marvel over all the rough years when my heroes were blessed with make-work writers and lower-echelon artists; when Steve Englehart, in contrast to his later JLA work, seemed to be lagrolling during twelve-issue epics; when unreadable dialogue spouted out of the mouths of such repulsive characters as Moondragon (I, for one, find nothing even vaguely appealing about bald women) and Mantis (she of the aversion-to-personal-pronouns); when it seemed that no one in New York cared about the very characters I most cared about (particularly Henry Pym as Giant-Man or Goliath). Not strangely, other than the '64-'66 period, not many eras stand out much in my memory: the return of Henry Pym, the origins of The Vision, the Skrull-Kree wars, the Patsy Walker revival as Hellcat. Beyond these, those first thirty issues, mostly drawn by the critically-out-of-fashion Don Heck (who is definitely NOT the worst comics artist ever -- no matter how much invective leveled toward him by Harlan Ellison through Gary Groth's power of suggestion in the recent COMICS JOURNAL interview -- and who contributed a great deal to the look of the early Marvel line) -- those issues are the enjoyment level I have set for this book. Today's version, as written by David Michelinie and drawn by George Perez, meets that level, and has, on occasion, passed it.

A lot of the appeal of group books for me has been in just seeing all those characters scrambling all over the pages, contrasting costume colors and designs, finally all on one scale and drawn in one style by one artist. When it's done badly, it can be deathly dull -- refer to THE CHAMPIONS, a lot of issues of THE DEFENDERS, and again, the JLA. When it's not, I'm in Shangri-La.

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This is achieved by meeting three requirements: enough time per character to actually see each one as a separate entity; enough skill in the drawing of each character so that, even if they don't match exactly prior character design standards, they still look good; and such a state of flux in the membership of the group that you can't be bored by the visuals. THE AVENGERS over the past couple of years (written by Michelinie with co-conspirators Steven Grant and Mark Gruenwald -- especially during the excellent sewing up of numerous plot threads in the recent "actual" origin of Scarlet Witch and Quicksilver -- and as drawn by John Byrne and George Perez and inked by Dan Green) certainly fulfill all of these requirements. Partially because of the continuous storyline style of the book, each member of The Avengers gets plenty of time to himself and with another or two of the others as well over a period of time. It's not done unnaturally or to excess, and even if one of the characters has yet to be explored enough at the moment (I'm thinking of Ms. Marvel, who's unknown to me since I've never read the MS. MARVEL issues), I get the feeling I will eventually. Both Byrne and Perez have mastered the puzzle of how to do group books well, and each can render each member well enough to never cause the kind of grimacing I go through when looking at a Herb Trimpe DEFENDERS or as I did while reading the old FREEDOM FIGHTERS. Plus, The Avengers, almost by definition, require an almost annual "The Order Changeth" sequence which assures lack of boredom, hearkening back to the days when the charter members were replaced by a Mathuselah and three ex-cons. And even if we don't get a new member or guest-star in every issue, we have The Wasp's costume-of-the-month. It's a veritable group-book-lover's nirvana.

Most surprising to me is my reaction to Michelinie's dialogue. Sure, most of his past work has shown him to be a skilled plotter, with logical character motivation. No left field reasons to resign the group (the forte of a whole slew of past writers), no characters jumping out of form to become murderously grim in a misguided literal translation of the group's name. But his early DC work tended to be preachy morality (or, as with his rather unsympathetic and misguided tenure on UNKNOWN SOLDIER, amorality) tales; and his dialogue was loaded with the same excesses I find annoying in a lot of today's writers. I don't know what it is, but somehow David has managed to step above the morass of copycat speech patterns handed down from Stan to Roy to the disciples; I read twenty issues in a row without getting a headache! And best of all, David shows a sense of humor that isn't scatalogical, sexual or drug-based: the recent Wonder Man-on-cable TV sequence was marvelous in its casual manner. His numerous references to Superman (Margot Neil, the Fleisher cartoon, crowd saying "It's a bird, it's a plane") haven't been lost on me either; I'm as much a sucker for in-jokes as the next guy. I liked especially the recent conversation between Captain America and Ms. Marvel, not only because Cap's unconscious hurling of his shield to stop the flight of an approaching snowball in mid-conversation was something straight out of the Lee/Kirby songbook, but because it seemed so natural, and it showed much more through action than a caption explaining who-the-hell Captain America is ever could.

No one's perfect, of course. The Russian "Metal Men" episode was woefully short on explanations, and The Avengers apparently killed out human beings -- as we were shown one man being turned into an elemental -- with no apparent qualms. And please, David, try to break established tradi-

(Continued on page 56)

TCR Mailboat

WILLIAM M. GAINES, 485 Madison Avenue, New York, NY 10022: Yes, I have a sense of humor, although the reports of my death, as Mark Twain once said, are greatly exaggerated.

I don't know if Graham Ingels would be as amused as I am and I think the reference to "the fifth of Old Grandad" was in bad taste.

P.S. The guy who portrayed me is sensational. Maybe I'll hire him to attend Corporate meetings!

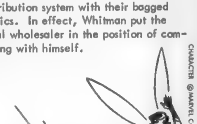
[Would that it were possible -- I shaved the beard off the day after the photo session. MT]

MIKE GOLD, Evanston, IL: Your comments concerning Whitman Comics (or, I suppose, Whitman's comics would be a bit more accurate) were interesting -- you advanced some novel if not somewhat optimistic concepts. For the purpose of debate, I'd like to add a few arguments for the other side of the coin.

1) DC -- or Marvel -- would have a hard time picking up the Whitman comics for newsstand distribution because of the strains such a venture would put on the already existing advertising relationships. When a person buys an ad in a DC comic, he is buying the entire month's run of comics. Of course, the publisher is guaranteeing a certain specific circulation, and because of this guarantee the publisher might consider dropping a page or two of paid advertising once in a long while for special occassions, but this happens once in a paisley moon. To be sure, DC could pick up the distribution rights to the former Gold Key line, but they would be running the risk of alienating their advertisers. If I were buying an ad in a month's run of DC Comics, I would resent being locked out of such seemingly popular titles as Mickey Mouse, Donald Duck and Bugs Bunny... even if no mention of these characters were made in the initial advertising promotion. Similarly, Whitman would not be interested in letting DC take over advertising in the copies of the books they distribute -- Whitman would like to sell ads in as great a total circulation as possible, and anyway, the cost of split-run advertising (from a printing perspective) would be staggering.

I think you forget that the symbiotic relationship between the old DC and AA lines encompassed advertising as well as printing, distribution and promotion.

2) Whereas DC is stronger in the newsstand marketplace, I think you are assuming too much logic on the part of the many regional wholesalers. Those folks who were conscious of the 25% sale on Gold Key titles might not give the Whitman-DC titles the distribution they should have. In other words, if a wholesaler remembers he couldn't sell MICKEY MOUSE worth a damn, those copies of MICKEY MOUSE with a DC imprint are not going to get out of the warehouse. I suspect that was Gold Key's problem during the past couple of years -- their books never got out of the warehouse, possibly due (in some part) to the wholesalers' annoyance at Whitman's circumventing the traditional distribution system with their bagged comics. In effect, Whitman put the local wholesaler in the position of competing with himself.



LETTERS of COMMENT

3) I do not think DC would benefit from the prestige of having the Disney or Warner characters in their line -- certainly not unless they were able to put house ads in those titles. I don't think the 5 to 7 year olds really care about the DC, Whitman or Marvel imprint, although they do care about the characters. If DC could take over the advertising operations, and ultimately the editorial operations as well (which wouldn't be all that difficult, with much of Whitman's line being reprint and with DC having access to the west coast editorial talent presently working for Whitman), with Whitman maintaining their toy store marketing operations (et al.), fine. Otherwise, there's too much red tape.

4) When all this Whitman stuff came down, TCR quoted Whitman's Wally Green as saying, "DC and Marvel would follow this course if they could." I think, to a certain extent, that is true: in the past year, Marvel has put a major emphasis on their direct sales operations -- which is similar to Whitman's direct sale of bagged comics in that there is no allowance for returned comics. Both Marvel and DC have put a lot of effort into expanding their subscriptions which, like other direct sales operations, involve a 100% sale.

Of course, Marvel and DC do need newsstand exposure to keep attention focused on presently unmerchandised characters. The licensing community knows about Mickey Mouse, Bugs Bunny and friends, but they really do not know about Green Arrow and Iron Man. These types of characters need newsstand exposure in order to stay viable in this important aspect of the business.

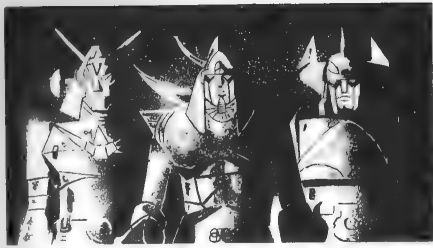
I am not saying your suggestion is impossible -- I agree the industry will suffer if the space on the racks once occupied by Gold Key Comics is turned over to crossword puzzle books. Whitman could sub-contract editorial and advertising operations over to DC or Marvel in return for a percentage of the profits, and keep the present bagged comics distribution to themselves. If those titles are successful on the newsstands, such a venture will increase Whitman's profits if the newsstand sales do not cut into bagged comics sales, at least if they do not cost more than Whitman will make on the lower printing charges on their bagged comics (after all, if DC were to pick up 250,000 copies of MICKEY MOUSE for the newsstands and Gold Key were to print say 80,000 copies for the bags, those 80,000 copies will cost a lot less if they are part of a 330,000 print run). I'm not sure what DC would get out of the deal -- higher advertising revenues by extending their cost per thousand ad rate among ten more titles, yes. And if the Whitman titles sell as well as the average DC title sells on the stands, then DC would make money. But if MICKEY MOUSE sells on the same level as SHADE, THE CHANGING MAN then DC will lose its pants.

Then again, imagine the cross-over possibilities. Maybe Mark Evanier could write an issue of BRAVE AND BOLD with Uncle Scrooge buying into Bruce Wayne's businesses. The Dark-night Detective taking on the Beagle Boys? I've read worse comics.

One more comment. It's one of those bitter publishing ironies that your JUSTICE LEAGUE review was at the printer the day Dick Dillin died. Your comments certainly were valid; I just wish I had read them a couple months ago.

[Yes, I feel bad about that, but certainly not guilty; I too wish I had written it a few issues ago -- but at least he'll never get to see it.

I suppose it's possible that my unwillingness to see Whitman's line just whither and die is nostalgia-based: all the comics I bought when I was five to eight years old were Dell Comics. No doubt, if and when Whitman throws in the towel, one of the other companies will be ready and waiting to pick up the licenses for the Disney characters, and maybe the Warner books. But the Whitman line is the LAST bastion of the funny animal comic; DC, Marvel, Harvey, Archie, Charlton and Fawcett



Drawing by John Berkowski CHARLTON ©1978 by CHARLTON COMICS GROUP, INC.

don't have ONE left (with the possible exception of HOWARD THE DUCK, and he isn't too funny most of the time). Considering that funny animals were once the contender to outsell super-heroes, this is rather sad.

Dell of course sold funny animals in the hundreds of thousands (go back to the 1962 Dell Statements of Circulation to see that it wasn't uncommon for minor books like YOGI BEAR to sell a half a million books per issue). Now they take a step which cuts the circulation to less than a fifth that number. Obviously, today's buying child is much less exposed to funny animal characters in Saturday morning cartoons (excepting Bugs and friends) and syndicated shows. But have kids changed that much? Accepting the decline in literacy (kids don't read), and the decline in the appeal of all comics (kids don't read comics, especially when they cost 50¢ each), it still seems that it may have been Gold Key's distribution methods that have strangled sales. According to Robert Jennings' description of Whitman's methods in his latest COMIC WORLD, the process would be to determine the softest markets for their books and then cut their allotments accordingly -- which meant that some areas, even if all the books got distributed, were splitting a small number of books amongst a large number of newsstands, meaning people didn't see them, returns were higher and the allotment got cut again. Bob even predicted the demise of Gold Key's newsstand sales because of this method! So it is quite possible that DC could succeed with the books that Gold Key failed to sell.

The one black mark against the plan, hurdling the advertising barriers and who would handle the editorial work on whatever books were left, is that Marvel's recent licensing of the Hanna-Barbera books was a failure. If Marvel couldn't sell them -- assuming that the line was not cut because Whitman wouldn't bag comics directly in competition with their lines -- prospects of DC being able to market similar comics would seem small. Do pre-teen kids WANT to read funny animal books anymore?

Maybe not: a recent letter to The Milwaukee JOURNAL's consumer advocate column from a five year old child who wanted to know how come his subscription to GODZILLA had stopped after receiving only one issue would seem to reflect this; his choice, when the JOURNAL was able to contact Marvel's Nancy Murphy, was to replace his GODZILLA subscription with SHOGUN WARRIORS. (Too bad, kid; I wonder what he'll choose to replace THAT.) If this is true of a wide number of small children, it would seem they want their animals larger and not that funny. MT]

JOHN DAKIN, 7 Cross Court, Denmark Hill, London SE5, ENGLAND: In the January TCR you reported that the London EVENING STANDARD ran an article explaining that John Burns had been dropped from the MODESTY BLAISE strip because readers complained about his artwork, and that the STANDARD even apologized for hiring Burns in the first place. This was incorrect. It may well be the reason for Burns' leaving, but the STANDARD never published any such article. I doubt very much that the STANDARD would publicly criticize any artist that way.

As a prelude to Burns' first appearance on the strip -- November 1st, 1978 -- the STANDARD printed a short profile and a photograph, but when, in mid-story, a new uncredited artist's work suddenly appeared on Tuesday, September 25th, 1979, there wasn't, as far as I could see, a single word of explanation in the paper.

The only indication of what may have happened was a letter published in the STANDARD in early June of last year. The letter criticized the "new illustrator" and asked what had happened to the old Modesty, saying that "all the fascination has gone." The art pulls used to accompany the letter were particularly unfair to Burns as attractive Holdaway and Romero drawings of Modesty were placed next to one of Burns' worst drawings of her. It would have been just as easy to put poor Holdaway and Romero drawings alongside a fine Burns rendition, had the letter been complimentary to Burns. That's not to say that the criticism was unfounded, because Burns' MODESTY had indeed been unattractive and plain for quite a while; but his backgrounds, composition and drawings of supporting characters (especially Willie) were as excellent as we've come to expect from Burns. The sudden change of artist seems even more regrettable because not only has Burns dropped out of the action newspaper strip scene for the moment, but also during the last nine or ten weeks of his stay on MODESTY BLAISE, Burns began to excel himself -- as well as the excellence of the settings, Modesty herself was looking very attractive and sophisticated. I must say I'm extremely disappointed that we've been denied the chance to see Burns continue on a strip that many consider is where he belongs, and where he was in full flow and promising even more.

With both Martin Asbury and Badia Romero, our only other quality action newspaper strip artists, currently tied up with other strips, MODESTY BLAISE can only be the poorer.

The new, uncredited MODESTY artist is Patrick Wright. In the past, he has drawn for the two British comic giants, IPC and Thompson, many of his contributions being war stories. He is the son of David Wright who drew CAROLE DAY for the Daily MAIL in the 1950s and 1960s.

P.S. How about increasing the number of SEEKERS strips you print each month (or why don't you do a limited print run SEEKERS special) seeing as how you've got so many stories in reserve?

[The biggest reason is that the marketability of the SEEKERS has yet to be shown. Perhaps if enough approval of the strip was shown by the readership, we would expand the monthly dosage, though I doubt that we'd find it smart to try a special SEEKERS magazine. MT]

RICHARD MORRISSEY, 55 Claudette Circle, Framingham, MA 01701: No, it wasn't Marvel's registering "Captain Marvel" as a trademark that made DC take it off the SHAZAM! covers. DC just couldn't afford to pay for it after the sales started slipping around #15...

Now, as far as Blackhawk is concerned, the only element that requires more than one Earth for the team (at least before the '70s revival, which I'm agreed belongs outside the Earth-One continuity) IS the origin in its several contradictory forms! Even at the very end the stories continued to maintain that the Blackhawks WERE active in World War II: they didn't stay eternally

young as most other heroes of comparable vintage appeared to. But as far as his national and ethnic background goes, if Blackhawk IS accepted as American, that's all the more reason to assume he ISN'T Anglo-Saxon. In this country, the name refers to an actual tribe of American Indians and is the kind of name one would associate with an Indian. If "Bart Hawk" is descended from Tom (Tomahawk) Hawk, that clinches it, as we know from the final issues of TOMAHAWK that his wife was an Indian.

And, with a bit more fudging, all the origins can be fit together. If Blackhawk's father WAS mostly Indian, he might well have lived in a part of the country where he was subject to prejudice -- enough so that he may well have moved to Europe, or been sent there during World War I and decided to settle down in Poland thereafter. As the son of an American father and a Polish mother, Bart Hawk therefore could claim citizenship in both countries, and would have been in a fine position to lead citizens of the other conquered countries. After the war, when he came to realize that Poland had only exchanged one dictator for another, he'd be understandably reluctant to claim allegiance to a Soviet satellite, and would have taken advantage of his American citizenship to ally his team with the leader of the free world. So Bart Hawk may be a descendent of Tomahawk, but I wouldn't be at all surprised if Tom was his ONLY Anglo-Saxon ancestor in many generations! (His black hair and dark skin also seem to fit an Indian/Polish ancestry.)

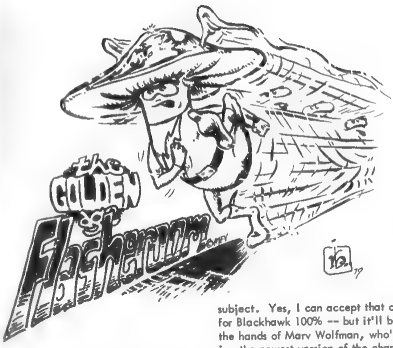
All in all, though, it's ironic that, although recently there's been a good deal of representation of black and Oriental super-heroes, there've been very few who belonged to the various WHITE ethnic groups in America! (Even the different races seem to be cop-outs at times: other fans have observed that most Oriental heroes are partially white, and most Indian ones, even now (like Scalphunter) ENTIRELY so! The abortive MS. MYSTIC character Neal Adams and Mike Nasser developed was supposed to be a human incarnation of Rama Kushna, from the DEADMAN series. Since Rama was apparently a Hindu goddess, one would think her human body would be brown-skinned -- but no, she was depicted on the cover of SUPERMAN VS. MUHAMMED ALI as blondhaired!! We Irish are luckier than most, as we at least have The Banshee, Donovan Flint of the STAR HUNTERS, and Plastic Man. (Plas was Eel O'Brien in his origin story, but, like Blackhawk's, his origin and ethnic background seemed to,get lost somewhere along the way. Quality heroes had a way of doing that, I guess.)

Otherwise -- the only ethnic variety we seem to find lies in groups. Even there, despite all the Jewish writers and artists the field has seen, we've only very recently seen any Jewish super-heroes -- The Seraph in SUPER FRIENDS, Colossal Boy in the Legion, and (according to Chris Claremont) Aeriel in the X-MEN. And with all the ITALIAN writers and artists, I can't think of ONE Italian hero, either -- which was perhaps understandable at the beginning (we were at war with Italy during the first wave of heroes) but hardly since! (We've even had Japanese super-heroes in the SHOGUN WARRIORS title.)

As always, I liked your review and overview of MACHINE MAN, especially as I didn't read the character regularly until the Ditko issues. I'm also glad you explained that he was ALWAYS a present-day character (so what WAS he doing in a book entitled 2001? Granted that not all the stories in 1984/1994 take place in those years either, still...)

(My guess is that Jack Kirby, seeing the dead end the 2001 series as originally conceived was, decided to stick in one of his myriad creations with the hopes that what would happen did -- the thing would spin off to its own title.

The reason for my guess that there must be at least three Blackhawks was not based soley on the origin. It boils down to the Earth-X story, in which the whole of the Quality line's stories were meant to be explained as happening on THAT world, a world menaced forever by Nazis. Now, obviously, the problem there lies in all the series that existed after the conclusion of the war, wherein there isn't a Nazi to be seen: Plastic Man, Doll Man, Blackhawk, Manhunter, Quicksilver, The Jester, Kid Eternity, Captain Triumph, Midnigh and the few that still were around in the last months of 1945's comics (who may have actually noted the end of the war in their strips). Assuming now that the current Plastic Man cannot be the same one as the '60s version written by Arnold Drake (shown to be the SON of the original Plas) we come into a confusing situation featuring three or more Plas's -- because both the '60s Plas and the '70s Plas has teamed up with Batmar in BRAVE AND THE BOLD or DC SPECIAL (the baseball game issue, remember?). Figuring the '70s' version to be Earth-One, the '60s version could well be the same as the '40s-'50s version, but it cannot be the same guy who got KILLED on Earth-X. The same is true of Blackhawk, who also got killed on Earth-X. Of course there's another way to consider Earth-X's characters -- selective heroes' Quality appearances represent their real careers (and only existences), which leaves only Doll Man with a post-war doppleganger. A better idea, though, is that all the Quality characters' adventures occured on Earth-Q (my designation) and had parrallel adventures on Earth-X up to the end of the war. This idea is particularly apt in application to DC's own rathe confused assignment of Earths on some



of its own characters.

Allowing that we'll never satisfactorily explain why wartime characters are not now in their sixties (and who really wants them to be?) aside from a personal theory or two (like, because we never see ANYBODY die of natural causes in comics, maybe their lifespans are close to 200 or 300 years), we are faced with the problem of people such as Superman, Batman and Wonder Woman who've each had uninterrupted careers since the thirties and forties. Which of their adventures is on Earth-One, Earth-Two or the fan-created Earth-B (explaining inconsistencies created by Murray Boltinoff in BRAVE AND THE BOLD and WORLD'S FINEST)? If we apply the theory of parallel occurances, there's really no problem, but some arbitrary cutoff could be made to make things a bit easier. My own theory is that the perfect date to use as cutoff is March, 1955, which corresponds with the institution of the Comics Code. It's an easy demarkation line because it corresponds with the lull before the revival of Flash, the creation of J'onn J'onzz, and the period just following the discontinuance of two Golden Age characters, Johnny Quick and Robotman. Besides, with the Code seal on the cover, you've got a simple reference point.

Which, naturally, means that we have a disagreement with the placement of a number of Golden Age heroes who have shown up on Earth-One: Zatara, Sargon, TNT & Dan, The Guardian, Vigilante, Wildcat and Robotman again, who showed up in that JLA flashback story Steve Englehart wrote. In my opinion, all of these characters have a counterpart on Earth-Two, whether they ever appear there again or not, as do others like Johnny Peril, Capt. Comet or Ghost Breaker. Earth-Two IS supposed to be a parallel world, after all.

But I've wandered far afield of the subject. Yes, I can accept that origin for Blackhawk 100% -- but it'll be in the hands of Marv Wolfman, who's doing the newest version of the character.

Ethnicity, as I've probably said before, is best when subtle. Having Plas called Eei O'Brien and NOT having him parade around doing a Barry Fitzgerald impression is, I think, the best way to go. I certainly would not like the TV approach to ethnicity taken in comics -- the one in which the ethnic origin IS the character. I would, though, like to see more use made of the wide selection of colorful names the U.S. has. MT]

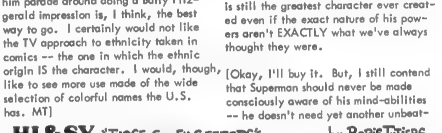
might well make him invulnerable, but it would not permit him to fly at will through the hearts of stars. Now THAT'S dense. I mean, we're talking neutonium here, folks.

And nothing, gravity, yellow sun radiation, or E. Nelson Bridwell's imagination can permit the Man of Steel to hear faster than sound. I don't care if he was reacting to the gunshot in that story, or the cocking of the trigger, or to Johnny Nevada's accelerated heartbeat. The speed of a bullet crossing a room is going to be somewhat faster than that of soundwaves crossing a city. Unless Superman sensed the peril by some means other than hearing it didn't happen, and Johnny Nevada is dead.

And, just to refer quickly to TCR's own comments in the previous issue (i.e., in answer to my letter) these abilities manifest themselves in all Kryptonians, not just those who have come in contact with Superman. That includes bozos in the Phantom Zone and even (God help us) Beppo the Supermonkey.

So, let's not be too violently resistant to change, shall we? The plays of Shakespeare are still great even if Francis Bacon wrote them, and Superman is still the greatest character ever created even if the exact nature of his powers aren't EXACTLY what we've always thought they were.

[Okay, I'll buy it. But, I still contend that Superman should never be made consciously aware of his mind-abilities -- he doesn't need yet another unbeatable power for the writers to contend with... MT]


HI & SY "THOSE Goofy GEEZERS" by BORIS TOTHERS
DIDN'T I SEE YOU EATING A BANANA A FEW MINUTES AGO?
YES.
WHERE'S THE PEEL?
YOU'RE STANDING ON IT.

JOHN BYRNE, Calgary, Alberta CANADA: When I knocked off my mini-treatise on the nature of Superman's powers, I did not expect the result to be a debate with E. Nelson Bridwell, but as my silence might be construed as agreement with the points he raises, let me, in turn, respond:

First, no more shilly-shallying, no more polite phrasing to avoid bruised fantasies. Superman's powers are psionic. Period. No debate, not feeble alternatives. If they are not, he doesn't work. Earth's lighter gravity might well allow him to leap tall buildings in a single bound, it would NOT enable him to maneuver in mid-air, or fly through space at (approximately) hyper light velocities. Nor would it permit him to manufacture space-warps if he doesn't exceed light-speed.

Also, his dense molecular structure

JOHN T. CURRAN, 808 9th Street, Coronado, CA 92118: I used to enjoy reading a syndicated strip titled BRICK BRADFORD. At one time I even subscribed to the Menomonee Falls GAZETTE just so I could continue to read the series when the Hudson DISPATCH (Bergen County edition) dropped it. My question: can you tell me what newspaper in the U.S. still carries BRICK BRADFORD? I have enclosed an SASE so you may enlighten me.

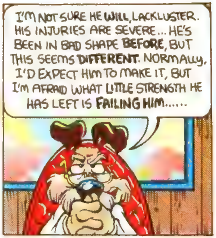
[We receive a lot of these kind of requests. Unfortunately, since neither Jerry or I subscribe to any non-local papers for obscure strips anymore (we each ran out of storage space long ago) we rarely are able to help. I do know one paper in Ohio that is running BRICK (Masillon Evening INDEPENDENT)

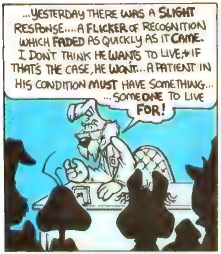
[Continued on Page 50]

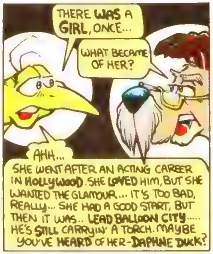
DICK DUCK, DUCK DICK

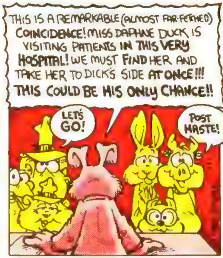
by Tim Engel

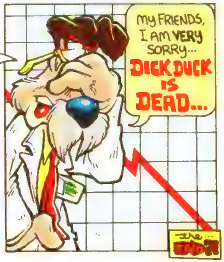
DOC SNITTER HAS SUMMONED DICK'S FRIENDS TO THE HOSPITAL...


I'M NOT SURE HE WILL, LACKLUSTER. HIS INJURIES ARE SEVERE... HE'S BEEN IN BAD SHAPE BEFORE, BUT THIS SEEMS DIFFERENT. NORMALLY, I'D EXPECT HIM TO MAKE IT, BUT I'M AFRAID WHAT LITTLE STRENGTH HE HAS LEFT IS FAILING HIM.....


...YESTERDAY THERE WAS A SLIGHT RESPONSE.... A FLICKER OF RECOGNITION WHICH FADED AS QUICKLY AS IT CAME. I DON'T THINK HE WANTS TO LIVE. IF THAT'S THE CASE, HE WON'T... A PATIENT IN HIS CONDITION MUST HAVE SOMETHING... ...SOMEONE TO LIVE FOR!


THERE WAS A GIRL, ONCE...
WHAT BECAME OF HER?
AHH... SHE WENT AFTER AN ACTING CAREER IN HOLLYWOOD. SHE LOVED HIM, BUT SHE WANTED THE GLAMOUR... IT'S TOO BAD, REALLY... SHE HAD A GOOD START, BUT THEN IT WAS... LEAD BALLOON CITY.... HE'S STILL CARRYIN' A TORCH. MAYBE YOU'VE HEARD OF HER - DAPHNE DUCK?


THIS IS A REMARKABLE (ALMOST FAR-FETCHED) COINCIDENCE! MISS DAPHNE DUCK, IS VISITING PATIENTS IN THIS VERY HOSPITAL! WE MUST FIND HER AND TAKE HER TO DICK'S SIDE AT ONCE!!! THIS COULD BE HIS ONLY CHANCE!!
LET'S GO!
POST HASTE!



BULLET CROW

FOWL OF FORTUNE

by CHUCK FIALA

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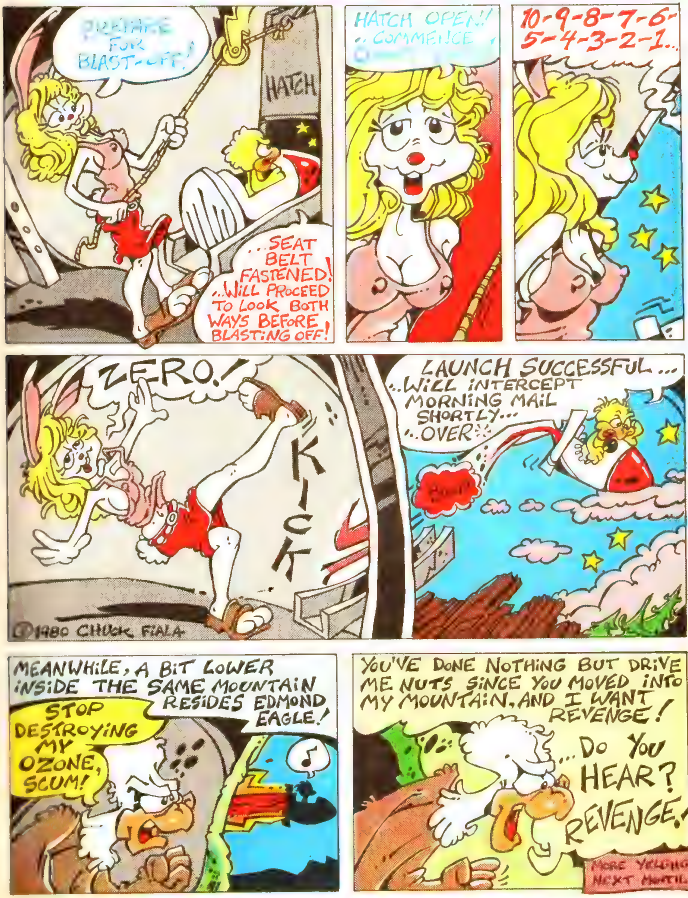

PREPARE FOR BLAST-OFF!
HATCH
..SEAT BELT FASTENED! ..WILL PROCEED TO LOOK BOTH WAYS BEFORE BLASTING OFF!
HATCH OPEN!! ..COMMENCE..
10-9-8-7-6-5-4-3-2-1..
ZERO!
KICK
LAUNCH SUCCESSFUL... ..WILL INTERCEPT MORNING MAIL SHORTLY... ..OVER.
©1980 CHUCK FIALA
MEANWHILE, A BIT LOWER INSIDE THE SAME MOUNTAIN RESIDES EDMOND EAGLE!
STOP DESTROYING MY OZONE, SCUM!
YOU'VE DONE NOTHING BUT DRIVE ME NUTS SINCE YOU MOVED INTO MY MOUNTAIN, AND I WANT REVENGE!
...DO YOU HEAR? REVENGE!
MORE YELLING NEXT MONTH.

TCR Top 100 Comic Books

This mo.	Last mo.	Title, number Publisher, format, special features, price if more than 40c	No. sold
1	--	STAR TREK No. 1 Marvel-Paramount reprint	14068
2	2	X-MEN No. 132 Marvel	8466
3	5	THE AVENGERS No. 194 Marvel	5292
4	8	THE AMAZING SPIDER-MAN No. 203 Marvel	4830
5	7	THE MICRONAUTS No. 16 Marvel-Mego	4640
6	9	FANTASTIC FOUR No. 217 Marvel	4601
7	11	CONAN THE BARBARIAN No. 109 Marvel-Robert E. Howard	4095
8	3	THE SAVAGE SHE-HULK No. 3 Marvel	3930
9	12	IRON MAN No. 133 Marvel	3926
10	10	ROM No. 5 Marvel-Parker Bros.	3869
11	13	STAR WARS No. 34 Marvel-20th Century-Fox	3779
12	14	THE SPECTACULAR SPIDER-MAN No.41 Marvel	3630
13	11*	WHAT IF? No. 20 Marvel; Avengers Kree-Skrull war	3608
14	15	MARVEL TEAM-UP No. 92 Marvel; Spider-Man and Hawkeye	3534
15	19	THOR No. 294 Marvel	3439
16	17	MARVEL TWO-IN-ONE No. 62 Marvel; Thing, Moondragon and Starhawk	3210
17	21	THE INCREDIBLE HULK No. 246 Marvel	3056
18	20	HOWARD THE DUCK No. 4 Marvel; black and white magazine; $1.25	2897
19	24	THE DEFENDERS No. 82 Marvel	2894
20	22	DOCTOR STRANGE No. 40 Marvel	2820
21	26	SPIDER-WOMAN No. 25 Marvel	2672
22	25	THE SAVAGE SWORD OF CONAN No. 50 Marvel-Robert E. Howard; black and white magazine; $1.25	2654
23	27	BATTLESTAR GALACTICA No. 14 Marvel-Universal	2654
24	17*	MARVEL PREMIERE No. 53 Marvel; Black Panther	2576
25	18	FANTASY MASTERPIECES No. 5 Marvel; Silver Surfer reprints; 75c	2574
26	23	MACHINE MAN No. 14 Marvel	2550
27	27	CAPTAIN AMERICA No. 244 Marvel	2531
28	30	WARLORD No. 32 DC	2481
29	34	MASTER OF KUNG FU No.87 Marvel	2411
30	31	SHOGUN WARRIORS No. 15 Marvel-Mattel	2317
31	33	THE LEGION OF SUPER-HEROES No. 262 DC	2265
32	32*	POWER MAN No. 62 Marvel	2175
33	32	THE NEW ADVENTURES OF SUPERBOY No. 4 DC	2111
34	36	GHOST RIDER No. 43 Marvel	2102
35	38	GREEN LANTERN No. 127 DC	2026
36	39	JUSTICE LEAGUE OF AMERICA No. 177 DC	1905
37	34	TIME WARP No. 4 DC	1876
38	41	DC COMICS PRESENTS No. 20 DC; Superman and Green Arrow	1858
39	40	SUPERMAN No. 346 DC	1808
40	42	BATMAN No. 322 DC	1698
41	46	THE FLASH No. 284 DC	1649
42	35	AMAZING ADVENTURES No. 5 Marvel, X-Men reprints	1629
43	43	ADVENTURE COMICS No. 470 DC	1615
44	44	ACTION COMICS No. 506 DC	1601
45	47	THE BRAVE AND THE BOLD No. 161 DC	1573
46	46*	DETECTIVE COMICS No. 489 DC; 64 pages; $1.00	1555
47	49*	WORLD'S FINEST COMICS No. 262 DC; 64 pages; $1.00	1397
48	49	TALES TO ASTONISH No. 5 Marvel; Sub-Mariner reprints	1182
49	52	WONDER WOMAN No. 266 DC	1174
50	51	HEAVY METAL No. 35 [V9#10] HM Communications; color magazine; $2.00	1136
51	51*	1994 No. 11 Warren; black and white magazine; $1.75	991
52	55	MARVEL TALES No. 114 Marvel; Spider-Man reprints	919
53	56	JONAH HEX No. 35 DC	890
54	54	MARVEL SUPER ACTION No. 18 Marvel; Avengers reprint	868
55	49*	THE ROOK No. 2 Warren; black and white magazine; $1.75	786
56	58	MARVEL'S GREATEST COMICS No. 87 Marvel; Fantastic Four reprints	769
57	63	CAPTAIN CANUCK No. 6 CKR	663
58	60	WEIRD WESTERN TALES No. 66 DC	654
59	56*	VAMPIRELLA No. 85 Warren; black and white magazine; $1.75	592
60	60*	EERIE No. 109 Warren; black and white magazine; $1.75	512
61	61	SUPER FRIENDS No. 31 DC	499
62	61*	CREEPY No. 115 Warren; black and white magazine; $1.75	483
63	66	WEIRD WAR TALES No. 86 DC	443
64	71	UNKNOWN SOLDIER No. 238 DC	383
65	72*	G.I. COMBAT No. 219 DC; 64 pages; $1.00	382
66	68	SGT. ROCK No. 339 DC	376
67	69	HOUSE OF MYSTERY No. 279 DC	374
68	70	THE UNEXPECTED No. 197 DC	341
69	73	GHOSTS No. 87 DC	334
70	72	SECRETS OF HAUNTED HOUSE No. 23 DC	334
71	62	FUN AND GAMES MAGAZINE No. 8 Marvel; 50c	317
72	--	MAD No. 213 EC; black and white magazine; 75c	299
73	73*	SGT. FURY No. 157 Marvel; reprints	297
74	--	THE BLACK HOLE No. 1 Whitman-Walt Disney; reprint	235
75	79	CRAZY No. 60 Marvel; black and white magazine; 75c	125
76	--	RICHIE RICH AND GLORIA No. 13 Harvey	94
77	--	DEVIL KIDS No. 98 Harvey	92
78	--	RICHIE RICH PROFITS No. 34 Harvey	89
79	--	RICHIE RICH BILLIONS No. 34 Harvey	88
80	98	RICHIE RICH AND JACKIE JOKERS No. 37 Harvey	87
81	--	RICHIE RICH AND REGGIE No. 4 Harvey	87
82	--	RICHIE RICH CASH No. 34 Harvey	87
83	--	RICHIE RICH DOLLARS AND CENTS No. 96 Harvey	87
84	--	RICHIE RICH MONEY WORLD No. 45 Harvey	87
85	--	RICHIE RICH SUCCESS STORIES No. 92 Harvey	87
86	--	RICHIE RICH VAULTS OF MYSTERY No. 33 Harvey	87
87	88	RICHIE RICH No. 189 Harvey	86
88	--	RICHIE RICH AND CADBURY THE PERFECT BUTLER No. 12 Harvey	86
89	94*	RICHIE RICH AND CASPER No. 33 Harvey	86
90	--	SAD SACK AND THE SARGE No. 142 Harvey	83
91	68	FLASH GORDON No. 28 Whitman	69
92	96*	BETTY AND ME No. 109 Archie	44
93	--	BETTY AND VERONICA No. 291 Archie	44
94	95*	ARCHIE No. 290 Archie	41
95	92*	JUGHEAD No. 298 Archie	41
96	97*	LAUGH No. 348 Archie	40
97	--	ARCHIE AT RIVERDALE HIGH No. 70 Archie	39
98	--	ARCHIE'S PALS 'N' GALS No. 139 Archie	39
99	--	JUGHEAD WITH ARCHIE DIGEST No. 37 Archie; 128 pages; 95c	39
100	--	CHARLTON CLASSICS No. 1 Charlton; Hercules reprints	38

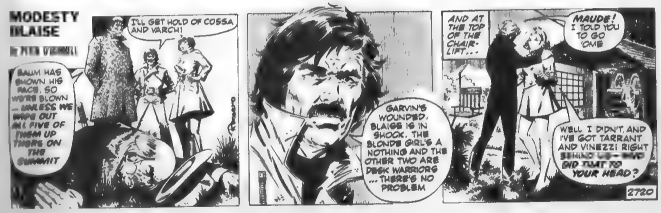
PARTICIPATING SHOPS: RTC Comics Ltd., Colorado Springs, CO; The Paperback Junction, Cincinnati; Crack Comic Service, Whiting, IN; Comic Kingdom, Chicago, IL; Curious Book Shop, East Lansing, MI; Eide's Comix and S.F., Pittsburgh; Future Dreams, Portland; The Great Escape, Louisville; A&M Comics & Books, North Miami; Fantasy Imprints, Poway, CA; Bob's Comics, Lawndale, CA; A Little Bookstore, Phoenix; Comic Book Land, Milwaukee; Adventure III, Phoenix; Rock Bottom Used Book Shop, Fayetteville, AS; Fabulous Fiction Book Store, Worcester, MA; The Comic Rack, Spokane, WA; Comics Carnival & Nostalgia Emporium, Indianapolis; Books Plus, Dayton; Graphic Arts Comic Shop, Charlottesville, VA; Comic Book Kingdom, Baltimore; Dan's Paperback Books, Albuquerque; Larry's Comic Shop, Chicago; The Turning Page, Milwaukee; Bill & Bob's Comic Store, Brooklyn; The Comic Store, Lancaster, PA; Comics & Comix, Berkeley, Palo Alto, Sacramento, Citrus Heights, San Francisco (2 shops); Banney's Books, Norman, OK; Comic Comics, Cleveland; Best American Comics/The Super Universe, Cambridge, MA; Fantasy Shop, Rochester, NY.

MODESTY BLAISE
by Peter O'Donnell & Enrique Romero

MODESTY BLAISE
by PETER O'DONNELL
WHERE'S THAT FAT BLOKE WHO 'AD YOUR GUN?
SONS DOWN TO REPORT TO MAMMOUD — WE'RE MIS POSIONS, WILLIE, AND WE CAN EXPECT TROUBLE IN ABOUT TWENTY MINUTES
THE FAT ONE'S A CRAZY DOCTOR MAMMOUD TURNED LOOSE ON ME, TO TAKE AWAY MY MEMORY AND PROGRAMME ME INTO KILLING YOU... IT ONLY JUST DIDN'T WORK
DON'T EVER SCARE ME LIKE THAT AGAIN!
EH?
2717

MODESTY BLAISE
by PETER O'DONNELL
HALFWAY UP THE LONG SLOPE OF MONTE SOLARO...
THERE'S SOMEBODY COMING DOWN — LOOK!
DR. HANS BAUM GLIDES PAST MAUDE, THEN TARRANT, AND ON PAST VINEZZI
HEY! WHO ARE YOU? WHAT'D YOUR BUSINESS HERE?
THERE IS NO REPLY, AND THE TRAVELLERS ARE QUICKLY HELPED ON THEIR DIFFERENT WAYS
ONE THING, VINEZZI... A CHAIR-LIFT IS NO PLACE FOR CARRYING OUT AN INTERROGATION
2718

MODESTY BLAISE
by PETER O'DONNELL
BAUM REPORTS...
...SO IMAGINE MY FEELINGS! I CREATE A KILLING LIKE A WORK OF ART, AND SHE BEATS THE REFLEX BY A HUNDREDTH OF A SECOND. THE BITCH
SO GARVIN LIVES... AND BLAISE'S MEMORY IS RESTORED... AND BOTH INTERPOL AND BRITISH INTELLIGENCE ARE ON THE SCENE...
JUST ONE HUNDREDTH OF A SECOND!
A TWIN BLADE DRIVES HOME...
UHH!
YOU ROBBED ME OF MY REVENGE, HANS — I WISH THERE WERE TIME TO KILL YOU SLOWLY.
2719


MODESTY BLAISE
by PETER O'DONNELL
BAUM HAS SHOWN HIS FACE, SO WE'RE DOWN — UNLESS WE WIPE OUT ALL FIVE OF THEM UP THERE ON THE SUMMIT
I'LL GET HOLD OF COSSA AND VARCH!
GARVIN'S WOUNDED. BLAISE IS IN SHOCK. THE BLONDE GIRL'S A NOTHING AND THE OTHER TWO ARE DESK WARRIORS ... THERE'S NO PROBLEM
AND AT THE TOP OF THE CHAIR-LIFT...
MAUDE! I TOLD YOU TO GO OVER
WELL, I DIDN'T, AND I'VE GOT TARRANT AND VINEZZI RIGHT BEHIND US — WHO DID THAT TO YOUR HEAD?
2720

The Menomonee Falls Gazette

MODESTY BLAISE
by PETER O'DONNELL
REUNION ON MONTE SOLARO...
MODESTY... HOW WONDERFUL TO FIND YOU ALIVE
LET'S HOPE WE CAN ALL STAY THAT WAY — DID YOU BRING A GUN?
MY DEAR, TWENTY YEARS AGO PERHAPS, BUT—
SIGNOR VINIZZI?
NO, I DO NOT CARRY A GUN— BUT WHY DO YOU NEED ONE?
BECAUSE WE RECKON MAMMOLIO'S GOING TO SEND SOMEBODY IN TO RUB US ALL OUT
2721

MODESTY BLAISE
by PETER O'DONNELL
WELL, YOU'RE A BRIGHT LOT... COME GALLOPING TO THE RESCUE AND NOT A GUN BETWEEN YOU! THAT'S NOT THE WAY THE WEST WAS WON...
WHAT'S THE OPPOSITION LIKE, PRINCESS?
MURAD AND COSSA, VERY GOOD... MARCHI HAS ABILITY BUT LACKS CONCENTRATION
WE'RE EXTREMELY LUCKY, MAUDS... YOU'LL ACTUALLY SEE THESE TWO IN ACTION... ONLY ONCE, IT ONCE MYSELF... HIGHLY INSTRUCTIVE. SO PAY ATTENTION
YES, SIR
2722

MODESTY BLAISE
by PETER O'DONNELL
NO... WE'LL MEET THEM BEFORE THEY EXPECT US; ON THAT STRETCH WHERE THE CABLES ARE LOWEST...
YOU WON'T WAIT FOR 'EM TO REACH THE TOP, PRINCESS?
... YOU MOVE DOWN READY TO COME UP BEHIND THEM, WILLIE
RIGHT... IT'LL MAKE A CHANGE, AVING A SORT OUT ON A CHAIR-LIFT— YOU CAN 'OP ABOUT A BIT
AVOID THROWING YOUR KNIVES IF YOU CAN, WILLIE ... VINIZZI WON'T WANT THE PLACE LITTERED WITH STIFFS — AND THE MORE PEOPLE LEFT TO TALK, THE QUICKER I'LL BE UNFRAMED
2723

MODESTY BLAISE
by PETER O'DONNELL
HIS? YOU'RE THE ONE WHO JUST SHOT HIM IN THE HEAD A BIT, AND STILL GETS HIS BIG SMILE— AREN'T YOU HIS GIRL?
SO YOU'RE WILLIE'S GIRL?
NOT EXACTLY, MAUDS... I WAS HIS BOSS ONCE, BUT I DON'T KNOW WHAT YOU'D CALL US NOW— JUST A SORT OF HABIT WITH EACH OTHER MAYBE
SAY LIKE BREATHING?
TWO HUNDRED YARDS DOWN THE HILL...
THERE THEY COME... I'LL FLASH THE PRINCESS
2724

COMING THIS SPRING:

TERRY AND THE PIRATES by Milton Caniff. Dailies and Sundays from 1938. Also, the rare, never-before-reprinted Sunday strips from 1935 featuring the first appearance of the Dragon Lady! A classic strip by a master storyteller!

THIMBLE THEATER. E.C. Segar's immortal comic adventure strip featuring Popeye, Wimpy, Olive Oyl, and assorted other misanthropes. Dailies from 1931.

LITTLE ORPHAN ANNIE by Harold Gray. A fascinating blend of fantasy, human interest, and social commentary. In these dailies from 1929, meet Daddy Warbucks, Annie, Sandy, and the mysterious and deadly Punjab.

ON STAGE beginning with the very first strip (1957), and including both dailies and Sundays. Leonard Starr's award-winning human-interest series featuring actress Mary Perkins.

JOHNNY HAZARD by Frank Robbins. A classic aviation adventure strip by the master of illustrative-composition cartoonists. Dailies from the third story in 1946.

GORDO by Gus Arriola. Daily adventures from 1955. A superb blend of continuity, humor, funny animals, and fine animation-derived caricature. An undervalued and underexposed treasure.

TARZAN dailies from 1968. Russ Manning singlehandedly revitalized Edgar Rice Burroughs' ape-man. Considered by many to be the definitive comics Tarzan.

MODESTY BLAISE by O'Donnell and Romero. "Cry Wolf" from 1968. MODESTY has been hailed as the finest adventure strip of the modern period. Discover why.

BUZ SAWYER from 1943. Daily adventures featuring Roy Crane's personalized soldier-of-fortune. Crane's mastery of craft (and craftint) set the style for the adventure comic strip, and BUZ is his masterpiece.

WONDER WOMAN—The strip that was so rare, even its syndicate hadn't heard of it! Adventures from the war years by the team of Charles Moulton and H.G. Peter!!!

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CREATOR OF DOC SAVAGE.
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THE FIFTH ANNUAL

JULY 18-20, 1980

GUEST OF HONOR

ROY THOMAS

CHICAGO COMICON—CHICAGO MINI-CON
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SUPERMAN by Siegel & Shuster

TOLD BY SUPERMAN THAT HE WON'T STIR UNTIL BOREDOM FORCES THEM TO LEAVE, THE TWO INVISIBLE OGIES HAVE JUST MADE PLANS TO FORCE THE MAN OF STEEL INTO ACTION.
WHAT DO YOU MEAN, THERE'S ONLY ONE OF YOU HERE? WHERE'D THAT OTHER OGIE GO?
HA-HA! SO YOU WON'T ZAP SUPERMAN! BUT WE KNOW YOU ZIP FLEAPTY WHEN THERE'S TROUBLE, AND THERE'S SURE GOING TO BE TROUBLE!
A BEAUTIFUL DAY, ISN'T IT, MICHAEL, ME FINE FRIEND?
IT WOULD BE, IF YOU TOOK YOUR UGLY MUG OFF THE STREET.
HUH?
NO MAN INSULTS ME TO ME FACE, NOT EVEN YOU, MICHAEL, ME FINE FRIEND!
SOCK
COPYRIGHT 1940, INQUIRE NEWSPAPER SYNDICATE

IT WAS YERSELF THAT SOCKED NOT ME!
MICHAEL, ME FINE FRIEND, YER A LIAR!
BREAK IT UP, YOU TWO!
WHAT'S THE IDEA OF BUSTING UP A GOOD FIGHT, YOU FLAT-FOOTED PAVEMENT-POUNDER?
?
OHO— ANOTHER TOUGH GUY,!
YOU CAN'T INSULT THE LAW,!
I DIDN'T SAY A WORD—AND NO COP PUSHES ME AROUND FOR NOTHING!
AS A MATTER OF FACT, THE INSULTING WORDS THAT STARTED THE FIGHT WERE SPOKEN BY ONE OF THE INVISIBLE OGIES WHO HAVE BEEN PLAGUING SUPERMAN!
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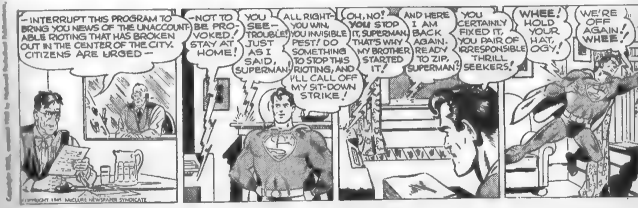
IT'S A RIOT, LET'S GO, JOHNSON!
GO ON, YOURSELF! AND I HOPE YOU GET YOUR FAT HEAD BASHED IN!
THOSE BEING YOUR SENTIMENTS, JOHNSON HERE'S MINE,
WHY, I'LL PULVERIZE YA!
BEING AN INVISIBLE OGY MAKES IT SIMPLE TO START TROUBLE— AND WHAT TROUBLE! IF THIS DOESN'T MAKE SUPERMAN ZIP, I'LL EAT MY VOICE,
COPYRIGHT 1940, INQUIRE NEWSPAPER SYNDICATE


— INTERRUPT THIS PROGRAM TO BRING YOU NEWS OF THE UNACCOUNTABLE RIOTING THAT HAS BROKEN OUT IN THE CENTER OF THE CITY. CITIZENS ARE URGED —
—NOT TO BE PROVOKED, STAY AT HOME!
YOU SEE— TROUBLE! JUST AS I SAID, SUPERMAN!
ALL RIGHT— YOU WIN, YOU INVISIBLE PESTS! DO SOMETHING TO STOP THIS RIOTING, AND I'LL CALL OFF MY SIT-DOWN STRIKE!
OH, NO! YOU STOP IT, SUPERMAN! THAT'S WHY MY BROTHER STARTED IT,
AND HERE I AM BACK AGAIN, READY TO ZIP, SUPERMAN!
YOU CERTAINLY FIXED IT, YOU PAIR OF IRRESPONSIBLE THRILL SEEKERS!
WHEE! HOLD YOUR HAT, OGY!
WE'RE OFF AGAIN! WHEE!
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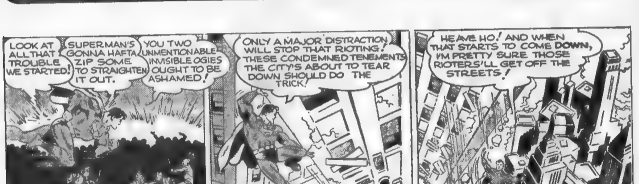
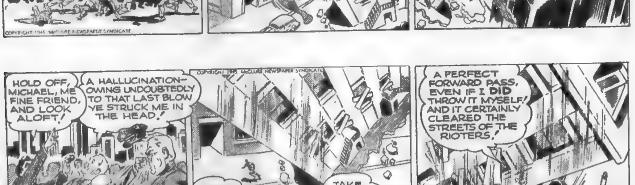
The Menomonee Falls Gazette


LOOK AT ALL THAT TROUBLE WE STARTED!
SUPERMAN'S GONNA HAFTA ZIP SOME TO STRAIGHTEN IT OUT.
YOU TWO UNMENTIONABLE INVISIBLE OGIES OUGHT TO BE ASHAMED!
ONLY A MAJOR DISTRACTION WILL STOP THAT RIOTING! THESE CONDEMNED TENEMENTS THE CITY'S ABOUT TO TEAR DOWN SHOULD DO THE TRICK!
HEAVE HO! AND WHEN THAT STARTS TO COME DOWN, I'M PRETTY SURE THOSE RIOTERS'LL GET OFF THE STREETS!


HOLD OFF, MICHAEL, ME FINE FRIEND, AND LOOK ALOFT!
A HALLUCINATION OWING UNDOUBTEDLY TO THAT LAST BLOW YE STRUCK ME IN THE HEAD!
WE'LL ALL BE CRUSHED!
TAKE COVER! RUN!
A PERFECT FORWARD PASS, EVEN IF I DID THROW IT MYSELF! AND IT CERTAINLY CLEARED THE STREETS OF THE RIOTERS!

SUPERMAN HAS JUST FRIGHTENED THE OGY-PROVOKED RIOTERS OFF THE STREETS BY TOSSING A CONDEMNED BUILDING INTO THE AIR AND THEN CATCHING IT...
INTO THE SEA! THAT'LL SAVE THE CITY THE EXPENSE OF CARTING THAT CONDEMNED BUILDING AWAY.
WHEE-WHAT FANCY ZIPPING!
BEST YET!
DON'T YOU REALIZE PEOPLE MIGHT HAVE BEEN HURT IN THAT RIOT! YOU OUGHT TO HAVE A GOOD LOOK AT EACH OTHER AND BLUSH WITH SHAME!
OGIES CAN'T SEE EACH OTHER!
OGIES ARE AS INVISIBLE TO EACH OTHER AS THEY ARE TO HUMANS!
OGIES CAN ONLY HEAR EACH OTHER. THERE'S NOTHING TO SEE...
(—HOLY SMOKES! IF I'D ONLY KNOWN THAT SOONER, WHAT TROUBLE I MIGHT HAVE SAVED MYSELF!—)

SO—OGIES CAN'T SEE EACH OTHER ANY MORE THAN HUMANS CAN SEE 'EM, EH?
NO... THAT'S WAY ON OUR ISLAND. IT WAS SO DULL.
WE COULD NEVER GET INTO MISCHIEF.
HOW'S THAT?
BECAUSE WE COULD NEVER TELL WHEN THE BIG OGY WAS AROUND HEARING US. AND HE'S TOUGH!
HE LOOMS ALL THE OTHER OGIES OUT.
WHAT'S SO AMUSING, SUPERMAN?
ARE YOU LAUGHING AT US?
I WAS JUST THINKING OF HOW FUNNY IT'LL BE WHEN THE BIG OGY FINALLY CATCHES UP WITH YOU TWO RUNAWAYS!
!?
!?

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THE SEEKERS
by John Burns and Les Lilley

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
HELP ME! ...I'M GOING OVER!
Q177
BUT CHRISSIE MANAGES TO JAM HER FOOT AGAINST A ROCK...
...AND WHILE SHE BRACES HERSELF AGAINST IT, SUSANNE STARTS TO PULL PASTELO BACK ON TO THE PATH...
HURRY! I CAN'T HOLD ON FOR LONG!

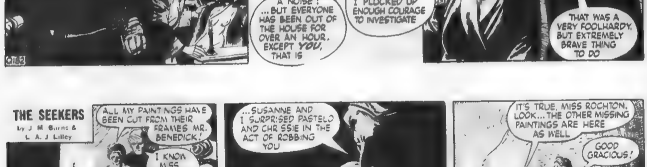
THE SEEKERS
by J. M. Burns & L. A. J. Lilley
IT'S ALL RIGHT, PASTELO... YOU'RE SAFE NOW.
THANK YOU
Q178
I'M CERTAINLY NOT GOING TO THANK YOU! IF YOU HADN'T BEEN TRYING TO MAKE US HURRY MY FATHER WOULD NEVER HAVE SLIPPED!
SAVE YOUR BREATH, CHRISSIE...
...WE STILL HAVE QUITE A WAY TO GO TO THE TOP OF THE CLIFF

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
WHILE SUSANNE IS STILL STRUGGLING UP THE CLIFF PATH WITH HER TWO CAPTIVES...
Q179
...JACOB HAS RETURNED TO ROCHTON HOUSE.
PHEW! IT WAS EASIER TO RUN DOWN TO THE BEACH THAN IT WAS TO CLIMB BACK!
I'D BETTER CHECK AND SEE IF THE PAINTINGS REALLY ARE IN THE CLOAKROOM BEFORE I DISTURB MISS ROCHTON

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
JACOB QUIETLY CLIMBS THE STAIRS TO THE PORTRAIT GALLERY... HOPING NOT TO AWAKEN MISS ROCHTON.
PASTELO SAID THE CLOAKROOM LED OFF THE MAIN GALLERY... IT MUST BE BEHIND THAT SMALL DOOR
HELLO? I THOUGHT CHRISSIE SAID THAT ONLY SHE AND PASTELO HAD BEEN IN THERE RECENTLY... THERE'S SOMEONE ELSE IN THERE NOW!

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
I MUST'VE BEEN MAD TO LEAVE MY PISTOL IN THE BEDROOM. I'LL HAVE TO USE THIS CHUNK OF WOOD
STAND BACK, WHOEVER YOU ARE! DON'T MAKE A MOVE, OR I'LL BRAIN YOU!
DON'T BE AFRAID, MR. BENEDICK... IT'S ONLY ME
MISS ROCHTON!

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
WHAT ARE YOU DOING IN HERE, MISS ROCHTON?
I WAS WOKEN BY A NOISE AND I CAME DOWN TO SEE WHAT WAS HAPPENING
A NOISE? ...BUT EVERYONE HAS BEEN OUT OF THE HOUSE FOR OVER AN HOUR, EXCEPT YOU, THAT IS
I KNOW... I AM A SILLY, IT WAS SIMPLY AGES BEFORE I PLUCKED UP ENOUGH COURAGE TO INVESTIGATE
THAT WAS A VERY FOOLHARDY, BUT EXTREMELY BRAVE THING TO DO


THE SEEKERS
by J. M. Burns & L. A. J. Lilley
ALL MY PAINTINGS HAVE BEEN CUT FROM THEIR FRAMES, MR. BENEDICK!
I KNOW, MISS ROCHTON.
...SUSANNE AND I SURPRISED PASTELO AND CHRISSIE IN THE ACT OF ROBBING YOU
VICENSO PASTELO! I-I-I CAN'T BELIEVE YOU! HE IS MY OLDEST FRIEND!
IT'S TRUE, MISS ROCHTON. LOOK... THE OTHER MISSING PAINTINGS ARE HERE AS WELL
GOOD GRACIOUS!

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
I DON'T UNDERSTAND IT... WHY SHOULD VICENSO STEAL HIS OWN PAINTINGS?
HE'S GOT A COMPLEX ABOUT HIS EARLY WORK BEING RUBBISH...
...BUT WHAT I CAN'T UNDERSTAND IS, WHY SHOULD HE HIDE ALL THIS STUFF IN YOUR HOUSE?
YOU ARE MUCH TOO INQUISITIVE, MR. BENEDICK!

THE SEEKERS
by John Burns and Les Lilley

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
UGH! MY HEAD! ...WHO HIT ME ...AND TIED ME UP?
I DID, MR. BENEDICK!
EH?
YOU HAVE BEEN GETTING MUCH TOO NEAR THE TRUTH... YOU WILL HAVE TO DIE!

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
IT WAS! WHO PUT THE IDEA INTO VICENSO'S HEAD THAT HIS EARLY WORK WAS BAD AND SHOULD BE DESTROYED
WHAT HAVE YOU GOT TO DO WITH THE ART THEFTS?
WHY?
BECAUSE I WISHED TO RUIN HIM AS HE RUINED ME, MANY YEARS AGO!
HE RUINED YOU...BUT HOW?
LOOK AT THESE NUDE PAINTINGS, MR. BENEDICK! THEY ARE OF ME!

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
HOW COULD YOU BE RUINED BY A FEW PORTRAITS, MISS ROCHTON?
NUDE PORTRAITS... MADE, MR. BENEDICK
I POSED FOR THOSE PORTRAITS BECAUSE I LOVED VICENSO PASTELO AND THOUGHT HE WOULD MARRY ME!
BUT HE EXHIBITED THE FILTHY THINGS— BECAME FAMOUS—THEN LEFT ME FOR ANOTHER WOMAN!

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
SO VICENSO TURNED YOU DOWN, MISS ROCHTON
WORSE THAN THAT! HE IGNORED MY VERY EXISTENCE... HE HAD NEVER EVEN THOUGHT OF MARRYING ME!...
...AFTER THE PAINTINGS WERE EXHIBITED MY REPUTATION WAS IN SHREDS. I HAD NO CHANCE OF MAKING A GOOD MARRIAGE... I WAS SENTENCED TO A LIFE OF LONELINESS!
SURELY, THINGS COULDN'T HAVE BEEN THAT BAD!
MR. BENEDICK... IT IS EDWARDIAN SOCIETY ABOUT WHICH I AM SPEAKING, NOT YOUR PRESENT-DAY, SO-CALLED PERMISSIVE SOCIETY!

The Menomonee Falls Gazette

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
I NEVER LET PASTELO KNOW HOW MUCH I HATED HIM... I CONTINUED TO PLAY THE PART OF HIS PATRON.
-E MARRIED A SECOND AND THIRD TIME, AND FINALLY SIRED YOUNG CHRISSIE... I STILL PRETENDED FRIENDSHIP
FINALLY, WHEN THE OLD FOOL BECAME SENILE, I PERSUADED HIM THAT HIS EARLY WORK WAS RUBBISH! I PERSUADED HIM TO STEAL HIS PAINTINGS SO THAT HE COULD DESTROY THEM!

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
IT'S NO USE YOU ATTEMPTING TO FREE YOURSELF MR. BENEDICK. YOU WON'T HAVE ENOUGH TIME TO ESCAPE
WHAT D'YOU MEAN?
IT IS MY INTENTION TO BURN THIS HOUSE AND ALL THE PAINTINGS SO THAT THE BLAME FALLS ON VICENSO PASTELO...
...I HAVE PLANTED A FIRE BOMB WHICH, I VERY MUCH REGRET, WILL TAKE YOU WITH IT. MISS DOVE WILL DOUBTLESS INFORM THE AUTHORITIES OF VICENSO'S COMPLICITY
COME BACK, YOU CRAZY OLD FOOL!

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
NOT KNOWING OF JACOB'S PERIL, SUSANNE RETURNS TO ROCHTON HOUSE WITH HER TWO CAPTIVES.
JACOB SHOULD HAVE FOUND THE PAINTINGS BY NOW
JACOB! WHERE ARE YOU?
HELP, SUSANNE! HE-E-ELP!
CRIKEY! SOMETHING'S GONE WRONG!

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
WHAT THE HECK'S HAPPENED TO YOU?
DON'T ASK DAMN' FOOL QUESTIONS! GET ME OUT OF HERE... QUICKLY!
MISS ROCHTON'S GONE CRAZY! SHE'S PLANTED A FIRE-BOMB IN THE HOUSE SOMEWHERE...
MISS ROCHTON?
YES! SHE'S BEEN BEHIND ALL THESE ROBBERIES. SHE TRICKED PASTELO INTO STEALING HIS OWN PAINTINGS. THAT'S RIGHT, ISN'T IT CHRISSIE?
YES, MR. BENEDICK

THE SEEKERS
by John Burns and Les Lilley

THE SEEKERS
by J. M. Burns &
L. A. J. Lilley
FOR GOD'S SAKE LOOK EVERYWHERE! THERE'S A FIRE-BOMB HERE SOMEWHERE... IF WE DON'T FIND IT WE'LL ALL GO UP LIKE ROMAN CANDLES!
HOW LONG HAVE WE GOT, JACOB?
I DUNNO! IT COULD BE TEN MINUTES... IT COULD BE TEN SECONDS!
LOOK!
THE SEEKERS
by J. M. Burns &
L. A. J. Lilley
THIS IS IT! ...THIS IS THE BOMB! GIVE ME SOMETHING TO HOLD IT WITH... QUICK!
WHAT ARE YOU GOING TO DO?
JACOB!... BE CAREFUL!
I'M GOING TO TRY TO GET RID OF THIS DAMN THING... STAND BACK!
THE SEEKERS
by J. M. Burns &
L. A. J. Lilley
JACOB RUNS OUT OF ROCHTON HOUSE CARRYING THE FIRE-BOMB...
...AND THROWS IT WELL AWAY FROM THE HOUSE.
GOD! JUST IN TIME!
THE SEEKERS
by J. M. Burns &
L. A. J. Lilley
THANK YOU, MR. BENEDICK. YOU SAVED US ALL
SAVE THE CONGRATULATIONS, PASTELO. WE STILL HAVE TO FIND MISS ROCHTON!
ANY IDEA WHERE SHE MIGHT HAVE GONE, CHRISSIE?
THE LANDING-STAGE SEEMS MOST LIKELY!
YOU'RE RIGHT! ...THERE SHE GOES!
RUN FOR IT, SUSANNE... IF SHE GETS INTO THAT LAUNCH WE'LL NEVER CATCH HER!

The Menomonee Falls Gazette

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
SUSANNE SPRINTS ALONG THE LANDING STAGE AS MISS ROCHTON CASTS OFF...
TOO LATE, MISS DOVE! ...TOO LATE!
WELL, THAT'S THAT!
NO, IT'S NOT! MISS ROCHTON'S FORGOTTEN HOW FAR THE WATER DROPS WHEN THE TIDE GOES OUT!

THE SEEKERS
by J. M. Burns & L. A. J. Lilley
IN HER PANIC TO GET AWAY FROM THE SEEKERS MISS ROCHTON MISJUDGES THE TIDE...
POOR LAVINIA... YOU'LL NEVER CATCH HER NOW, MR. BENEDICK
MY GOD!... WHAT A WAY TO GO!
WHAT'LL HAPPEN TO MY FATHER AND ME?
I DON'T CARE... JUST MAKE YOURSELVES SCARCE WHEN SUSANNE AND I TAKE THE PAINTINGS BACK TO THE MAINLAND

THE SEEKERS
by J. M. Burns
GLEN NARVIC GOLF COURSE – GREEN 13 – AND ANGUS MCSHANE, INDEPENDENT MEMBER OF PARLIAMENT FOR TANNOCKSHIRE EAST, IS TWO STROKES UP ON HIS WIFE AND PUTTING...
...EXPLOSIVELY!
THE SMOKE CLEARS AND...
ANGUS! ANGUS! WHERE ARE YOU?

THE SEEKERS
by J. M. Burns
AS AN INMATE OF THE BEAUTIFORM HEALTH CLINIC, ONE OF THE SEEKERS IS FINDING HER "SENTENCE" TOUGH...
THREE MORE DAYS OF CHOPPED CARROTS AND LEMON JUICE, MISS DOVE. BUT FIRST, THE STEAM TREATMENT AND MASSAGE!
OH, NO! IF I HAVE TO ENDURE TORTURE AS WELL AS STARVATION!
LAWDY! NOW I KNOW HOW A CHRISTMAS PUD MUST FEEL! GET ME OUT OF HERE!
DON'T GET UP. JUST DROPPED BY TO SEE IF YOU'D BE INTERESTED IN A DISAPPEARING TRICK...
A SHRINKING GOLFER!
AM I? THIS LADY CAN'T WAIT TO VANISH FROM THIS PLACE!

ST Pocket Checklist

May 1980

- ☐ ACTION COMICS #510
- ☐ ADVENTURE COMICS #474
- ☐ BATMAN #326
- ☐ THE BRAVE AND THE BOLD #165
- ☐ DC COMICS PRESENTS #24
- ☐ DETECTIVE COMICS #493
- ☐ THE FLASH #288
- ☐ GHOSTS #91
- ☐ G.I. COMBAT #221
- ☐ GREEN LANTERN #131
- ☐ HOUSE OF MYSTERY #283
- ☐ JONAH HEX #39
- ☐ JUSTICE LEAGUE OF AMERICA #181
- ☐ THE LEGION OF SUPER-HEROES #266
- ☐ MYSTERY IN SPACE #111
- ☐ THE NEW ADVENTURES OF SUPERBOY #8
- ☐ SECRETS OF HAUNTED HOUSE #27
- ☐ SGT. ROCK #343
- ☐ SUPER FRIENDS #35
- ☐ SUPERMAN #350
- ☐ THE UNEXPECTED #201
- ☐ UNKNOWN SOLDIER #242
- ☐ THE UNTOLD LEGEND OF THE BATMAN #2
- ☐ WARLORD #36
- ☐ WEIRD WAR TALES #90
- ☐ WEIRD WESTERN TALES #70
- ☐ WONDER WOMAN #270
- ☐ WORLD'S FINEST COMICS #264

- ☐ HEAVY METAL #39 [V4#2]
- ☐ NATIONAL LAMPOON #123 [V2#22]

- ☐ BEEP BEEP, THE ROAD RUNNER #90
- ☐ BUGS BUNNY #90
- ☐ HUEY, DEWEY AND LOUIE JUNIOR WOODCHUCKS #64
- ☐ THE PINK PANTHER #74
- ☐ PORKY PIG #96
- ☐ SUPER GOOF #60
- ☐ TWEETY AND SYLVESTER #104
- ☐ UNCLE SCROOGE #178
- ☐ WALT DISNEY'S COMICS AND STORIES #478
- ☐ WALTER LANTZ WOODY WOODPECKER #189
- ☐ YOSEMITE SAM #67

- ☐ ATTACK #23
- ☐ BATTLEFIELD ACTION #63
- ☐ BILLY THE KID #137
- ☐ CHARLTON CLASSICS #3
- ☐ FIGHTIN' ARMY #146
- ☐ FIGHTIN' MARINES #151
- ☐ GHOSTLY TALES #144
- ☐ GHOST MANOR #51
- ☐ GUNFIGHTERS #61
- ☐ HAUNTED #50
- ☐ SCARY TALES #21
- ☐ SICK #134
- ☐ WAR #22

- ☐ CREEPY #119
- ☐ EERIE #112
- ☐ THE ROOK #3 [Delayed]
- ☐ VAMPIRELLA #88

- ☐ AMAZING ADVENTURES #9
- ☐ THE AMAZING SPIDER-MAN #207
- ☐ THE AVENGERS #198
- ☐ BATTLESTAR GALACTICA #18
- ☐ CAPTAIN AMERICA #248
- ☐ CONAN THE BARBARIAN #113

- ☐ CRAZY #64
- ☐ THE DEFENDERS #86
- ☐ DOCTOR STRANGE #42
- ☐ EPIC ILLUSTRATED #2
- ☐ FANTASTIC FOUR #221
- ☐ FANTASY MASTERPIECES #9
- ☐ FUN AND GAMES MAGAZINE #12
- ☐ GHOST RIDER #47
- ☐ HOWARD THE DUCK #6
- ☐ THE INCREDIBLE HULK #250
- ☐ IRON MAN #139
- ☐ MACHINE MAN #16
- ☐ MARVEL PREMIERE #55 [Wonder Man]
- ☐ MARVEL PREVIEW #22 [King Arthur]
- ☐ MARVEL'S GREATEST COMICS #91
- ☐ MARVEL SUPER ACTION #22
- ☐ MARVEL SUPER-HEROES #90
- ☐ MARVEL SUPER SPECIAL #16 [Star Wars]
- ☐ MARVEL TALES #118
- ☐ MARVEL TEAM-UP #96
- ☐ MARVEL TWO-IN-ONE #66
- ☐ MASTER OF KUNG FU #91
- ☐ THE MISCONAUTS #20
- ☐ POWER MAN #64
- ☐ ROM #9
- ☐ THE SAVAGE SHE-HULK #7
- ☐ THE SAVAGE SWORD OF CONAN #54
- ☐ SGT. FURY #159
- ☐ SHOGUN WARRIORS #19
- ☐ THE SPECTACULAR SPIDER-MAN #45
- ☐ THE SPECTACULAR SPIDER-MAN ANNUAL #2
- ☐ SPIDER-WOMAN #29
- ☐ STAR TREK #5
- ☐ STAR WARS #38
- ☐ TALES TO ASTONISH #9
- ☐ THOR #298
- ☐ WHAT IF? #22
- ☐ X-MEN #136

Harvey News

The RICHIE RICH comic strip was discontinued sometime in February.

Howard Bender is now the permanent penciller of RICHIE RICH AND JACKIE JOKERS.

Here are the Harvey schedules from the last four months (excluding the digests) which were not included in TCR:

January [April cover dates]: RICHIE RICH BILLIONS #34, RICHIE RICH SUCCESS #92, RICHIE RICH VAULTS OF MYSTERY #33; RICHIE RICH AND GLORIA #13, RICHIE RICH CASH #34, RICHIE RICH MONEY WORLD #45; RICHIE RICH AND CADBURY #12, RICHIE RICH AND REGGIE #4, DEVIL KIDS #98; RICHIE RICH AND CASPER #142, RICHIE RICH AND JACKIE JOKERS #37, SAD SACK AND THE SARGE #142; RICHIE RICH #189, RICHIE RICH DOLLARS AND CENTS #96, RICHIE RICH PROFITS #34

February [cover dated May]: RICHIE RICH AND HIS GIRL FRIENDS #4, RICHIE RICH DIAMONDS #47, RICHIE RICH GOLD AND SILVER #95; CASPER THE FRIENDLY GHOST #210, RICHIE RICH GEMS #30, RICHIE RICH RICHES #47; RICHIE RICH AND DOLLAR THE DOG #13, RICHIE RICH BANK BOOKS #46, SAD SACK #274; HOT STUFF #154, RICHIE RICH FORTUNES #51, RICHIE RICH INVENTIONS #13

RICHIE RICH #190, RICHIE RICH MILLIONS #100, RICHIE RICH ZILLIONZ #21

March [June cover dates]: CASPER'S TV SHOWTIME #3, RICHIE RICH JACKPOTS #46, RICHIE RICH VAULTS OF MYSTERY #34; DEVIL KIDS #99, RICHIE RICH AND GLORIA #14, RICHIE RICH BILLIONS #35; RICHIE RICH AND CASPER #33, RICHIE RICH CASH #35, SAD SACK AND THE SARGE #143; RICHIE RICH #191, RICHIE RICH MONEY WORLD #46, RICHIE RICH SUCCESS #93.

April [July cover dates]: RICHIE RICH DOLLARS AND CENTS #97, RICHIE RICH GEMS #31, RICHIE RICH PROFITS #35; CASPER, THE FRIENDLY GHOST #211, RICHIE RICH AND CADBURY #13, RICHIE RICH GOLD AND SILVER #96; HOT STUFF #155, RICHIE RICH AND JACKIE JOKERS #38, RICHIE RICH DIAMONDS #48; RICHIE RICH #192, RICHIE RICH ZILLIONZ #22, SAD SACK #275

Coming Comics

RICHIE RICH BANK BOOKS No. 47, August. [5/1]

RICHIE RICH AND HIS GIRL FRIENDS No. 5, August. [5/1]

RICHIE RICH RICHES No. 48, August. [5/1]

CASPER DIGEST STORIES No. 3, August. [5/8]

RICHIE RICH AND DOLLAR THE DOG No. 14, August. [5/8]

RICHIE RICH FORTUNES No. 52, August. [5/8]

RICHIE RICH INVENTIONS No. 14, August. [5/8]

DEVIL KIDS No. 100, August. [5/15]

RICHIE RICH JACKPOTS No. 47, August. [5/15]

RICHIE RICH MILLIONS No. 101, August. [5/15]

CASPER'S TV SHOWTIME No. 4, August. [5/22]

RICHIE RICH VAULTS OF MYSTERY No. 35, August. [5/22]

SAD SACK AND THE SARGE No. 144, August. [5/22]

RICHIE RICH No. 193, August. [5/29]

RICHIE RICH AND GLORIA No. 15, August. [5/29]

RICHIE RICH BILLIONS No. 36, August. [5/29]

RICHIE RICH VACATION DIGEST No. 4, August. [5/29]

plastic bags

REGULAR 7-1/8 x 10-1/2 WITH 1-1/2" FLAP OR 45 RPM RECORD 7-1/4 x 7-1/4 x NO FLAP

QUANTITY	PRICE
100	$ 2.50
300	8.15
500	10.60
1,000	19.40
2,000	38.60
3,000	57.45
4,000	75.80
5,000	92.50
6,000	108.60
7,000	120.75
10,000	158.70
20,000	308.90

TREASURY 10-1/2 x 13-3/4 x 2" FLAP OR 33 RPM RECORD 12-3/4 x 12-3/4 x NO FLAP

QUANTITY	PRICE
50	$ 2.95
100	4.79
300	12.25
500	22.00
1,000	41.00
2,000	80.00
3,000	117.00
4,000	152.00

PAPER BACK 5 x 10 x 1" FLAP

QUANTITY	PRICE
100	$ 3.55
300	9.35
500	13.35
1,000	20.50
2,000	40.05
3,000	58.75
4,000	76.55
5,000	93.45

MONEY ORDERS SHIPPED IMMEDIATELY.
CHECKS MUST CLEAR OUR BANK — ADD $1.00 PER THOUSAND FOR COD — OHIO RESIDENTS ADD 4% SALES TAX — ALASKA AND HAWAII RESIDENTS ADD 10% FOR HIGHER SHIPPING COSTS.

GOLDEN AGE 7-7/8 x 10-1/2 x 2" FLAP

QUANTITY	PRICE
100	$ 3.30
300	8.05
500	12.10
1,000	22.90
2,000	45.00
3,000	65.85
4,000	86.40
5,000	107.00

MONSTER 8-3/4 x 11-1/4 x 2" FLAP

QUANTITY	PRICE
100	$ 3.75
300	8.70
500	13.40
1,000	25.50
2,000	48.00
3,000	70.50
5,000	116.00
10,000	229.00
20,000	445.00

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TYPE	QUANTITY	PRICE
REGULAR 45 RPM RECORD		
TREASURY 33 RPM RECORD		
GOLDEN AGE		
MONSTER		
PAPERBACK		
SUBTOTAL		
OTHER		
TOTAL		

MINIMUM ORDER TEN DOLLARS

direct from manufacturer

PLEASE ENTER MY ORDER SHOWN ABOVE. I UNDERSTAND THAT CPF BAGS ARE 3-MIL CLEAR POLYETHYLENE AND THAT YOUR PRICES INCLUDE UPS CHARGES AND INSURANCE.

NAME _____

ADDRESS _____

CITY, STATE, ZIP _____

AMOUNT ENCLOSED _____

(MONEY ORDERS PREFERRED) _____ SHIP COD _____

STAR HAWKS
by Ron Goulart & Gil Kane

WHY DID THEY DARE BRING ME BACK TO LIFE?
I WAS AT PEACE.
I DIDN'T ASK FOR THIS DREADFUL GIFT!
BUNDLE UP, ILKA... AND TAKE THIS STUNROD.
I DON'T WANT TO HURT HIM.
THIS IS TO PREVENT THAT SCREWBALL FROM HURTING US!
KANE & GOULART
1-24
© 1979 United Feature Syndicate, Inc
WE'VE GOT TO BRING HIM BACK... TO HELP HIM.
AND I DON'T WANT A MONSTER LIKE THAT RUNNING AROUND LOOSE!
HOY! WE'RE NEARING THE FABLED XANADU NORTH, REX...
ARCHITECTURAL MARVEL AND HIDEOUT OF ILKA KANDELL!
ALSO RUMORED TO BE THE VERY SPOT WHERE THEY TOOK DOC ADAX!
LET US HOPE SO.
KANE & GOULART
1-25
REMEMBER, ILKA, RAKER'S ABSOLUTELY BONKERS NOW...
...AND EXTREMELY DANGEROUS!
I STILL THINK I CAN REASON WITH HIM.
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The Menomonee Falls Gazette

LOOK, DOC! THERE HE IS.
I KNOW I CAN PERSUADE HIM TO RETURN.
CAREFUL, MADAM, CAREFUL...
RAKER, LISTEN TO ME...
...I WENT THROUGH SO MUCH TO BRING YOU BACK! I DID IT FOR US!
FOOL! YOU DID IT FOR YOURSELF!
I WANT ONLY DEATH!
KANE
1-26
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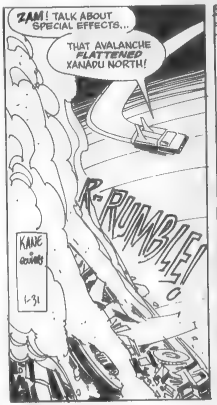
NOW I'LL REPAY YOU FOR WHAT YOU'VE DONE FOR ME!
KANE
1-27
© 1979 United Feature Syndicate, Inc.
RAKER, PLEASE! LET ME TALK TO YOU!
THAT LUNATIC'S STARTED A HANDSOME AVALANCHE!
IT'S TIME FOR RUNNING, NOT DEBATING!

STAR HAWKS
by Ron Goulart & Gil Kane

AT LONG LAST, REX, THERE'S XANADU NORTH.
YEAH, WE... BLAZES! WHAT'S GOING ON OVER YONDER?
ZAM! THAT WHOLE HILLSIDES ON THE MOVE!
AND HEADING RIGHT FOR DOC AND ILKA!
KANE GOULART
1-28

The Menomonee Falls Gazette

ALLOW ME TO LEND A HAND, ILKA.
RUINED... EVERYTHING IS RUINED!
I WARNED YOU THIS WHOLE NITWIT BUSINESS WOULD ONLY LEAD TO TROUBLE, MADAM!



WE'VE GOT DOC AND HIS KIDNAPPER... WHAT SAY WE DEPART, REX?
YEP. WE CAN HEAD FOR THE HOOSEGOW.
© 1979 United Feature Syndicate, Inc.
BUT WE CAN'T GO YET!
WE HAVE TO FIND RAKER!

STAR HAWKS
by Ron Goulart & Gil Kane

RAKER'S STILL DOWN THERE!
WE MUST GO BACK FOR HIM!
LAST TIME I SAW RAKER, HE WAS NOTHING BUT A BLOB OF GRAY MATTER.
SHE BUILT A SYNBODY FOR HIM, REX, AND I IMPLANTED THE BRAIN... ...BUT HE CAME TO LIFE CRAZED AND CAUSED ALL THIS HAVOC!
OKAY, WE'LL FIND HIM.
GET BUSY ON THE SCANNERS WHILE I CIRCLE THE AREA, CHAVEZ.
BUT AFTER AN HOUR OF SEARCHING...
ZAM! NOT A TRACE OF HIM.
LOOKS LIKE HE'S UNDER TONS OF ICE AND SNOW...
LET'S GO HOME!
KANE
© 1979 United Feature Syndicate, Inc.

HOY, DOC, WHY ARE YOU TINKERING WITH OUR AIRCIRC SYSTEM?
JUST REMEMBERED SOMETHING, CHAVEZ..
© 1979 United Feature Syndicate, Inc.
DEAR ILKA HAD ONE OF HER TOADIES PLANT A VIAL OF PLUTONIUM DUST IN HERE.
ZANG! IF WE'D BREATHED THAT STUFF...
KANE
SHE COULD'VE SPILLED IT INTO YOUR CABIN BY REMOTE TRIGGER...
...WHICH IS HOW SHE PERSUADED ME TO WORK FOR HER.
YOU'RE SURE FULL OF LOVELY IDEAS, ILKA.
I WISH I'D HAD A CHANCE TO USE IT.

The Menomonee Falls Gazette

CRASHIN' COMETS! WHY SO GLUM, CHAVEZ?
YOU LADS JUST SAVED ME FROM FOUL FIENDS... YOU OUGHT TO BE JUBILANT!
I'VE GOT PERSONAL PROBLEMS, DOC.
KANG
WHEN WE WERE IN EMPIRE 99, WE RESCUED A NIFTY-LOOKING GIRL NAME OF FINITY KWARK...
SHE'S RESIDING IN THE HOOSEGOW NOW AND SHE THINKS SHE'S ENAMORED OF ME.
DON'T TELL ME TAMMANY'S JEALOUS?
EITHER THAT OR A REASONABLE FACSIMILE.
JUST BE COMPLETELY HONEST WITH TAM... SHE'LL UNDERSTAND.
HONESTY? I HADN'T THOUGHT OF TRYING THAT.
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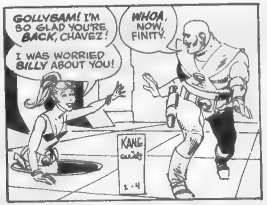
WHEN YOU ENCOUNTER TAMMANY, USE REASON AND LOGIC...
THAT'LL CLEAR UP ANY PRIOR MISUNDERSTANDING ABOUT YOU AND FINITY.
SOUND ADVICE, DOC.



STAR HAWKS
by Ron Goulart & Gil Kane

THE MOST POWERFUL PLANET IN THE BARNUM SYSTEM IS BARNUM ITSELF...
...IT OVERLORDS ALL THE OTHER PLANETS IN ITS CORNER OF THE UNIVERSE.
IN ONE OF ITS MORE AFFLUENT LIVING CENTERS A NEW DAY COMMENCES...
WAKE UP, BOSS.
WAKE UP, BOSS.
WAKE UP, BOSS.
AND, IN THE STAMM RESIDENCE...
WAKE UP, BOSS. TIME TO RISE AND SHINE!
MAI WHAT A DAY THIS WILL BE...
...I'M GOING TO FIX REX AND CHAVEZ GOOD!
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ON THE PLANET BARNUM...
I'VE BEEN WAITING EONS TO GET BACK AT REX AND CHAVEZ!
AND NOW I'M GOING TO DO THEM BOTH IN!
THEY CAN'T GO ON BEING HEEDLESS SWASHBUCKLERS FOREVER!
THE TIME HAS COME TO PAY THE PIPER!
CONDITIONS ON THE HOOSEGOW ARE DEPLORABLE! I JUST KNOW IT'S THEIR FAULT!
...PRESIDENT CLAIMS INFLATION FIGURES DECEPTIVE...
...MEANWHILE TERRORISTS ON GANYMEDE HOLD...
THEY'LL HAVE TO QUIT THE STAR HAWKS...
...FOR THE GOOD OF THE SERVICE!

The Menomonee Falls Gazette

ON THE PLANET BARNUM IS THE STAR HAWK CENTRAL HEADQUARTERS...
HA! REX AND CHAVEZ' DAYS ARE NUMBERED!
SUPERIOR AGENT STAMMS REPORTING.
ALL IN ORDER (BUZZ) ...YOU MAY PASS...
...AND (BUZZ) HAVE A HAPPY DAY...
YOUR UNIFORM COULD DO WITH A PRESSING, FERRIS!
WHO YOU PULLING THIS TIME, STAMMS?
HAVE YOU AND YOUR COMPUTERS SCANNED MY REPORT, CHIEF?
AGENT-IN-CHIEF BRAFF
OUR SATELLITE ORBITING THE PLANET ESMERALDA IS IN DREADFUL SHAPE! ALICE K. BENYON HAS A LOT OF EXPLAINING TO DO!
I AGREE WITH YOU IN PART...
THERE IS SOMETHING WRONG ON THE HOOSEGOW.
CHIEF AGENT BENYON HAS GROWN TERRIBLY LAX ON THE HOOSE-GOW, CHIEF!
THEY'RE RIDDLED WITH SPIES! BRAINS HAVE BEEN STOLEN!
ONLY ONE BRAIN, STAMMS.
BUT THAT BELONGED TO A MASTER CRIMINAL!
I TELL YOU, CHIEF, THE SITUATION OUT THERE HAS TO BE LOOKED INTO NOW!
I'M BETTING REX AND CHAVEZ ARE THE CAUSE OF MOST OF THE INEFFICIENCY!
THEY'RE BOTH GOOD AGENTS...
...BUT I AGREE IT IS TIME FOR AN INSPECTION TOUR!
AND ON THE HOOSEGOW.
CRACKLIN' COMETS! WE'RE GETTING TOO LAX, ALICE K!
I'M DEAD SURE WE'RE CRAWLING WITH SPIES!
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STAR HAWKS
by Ron Goulart & Gil Kane

ON THE HOOSESOW, ORBITING THE PLANET ESMERALDA...
SIZZLIN' SOLENOIDS! WE KNOW ILKA KENDELL MANAGED TO PLANT SPIES ON US!
I'M BETTING AT LEAST ONE OF 'EM IS STILL ONBOARD!
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SHE'S OUR PRISONER NOW, DOC... WON'T SHE TALK?
PLENTY, REX, BUT ONLY PROFANITY!
AND GALACTIC LAW FORBIDS THE USE OF TRUTH BEAMS OR MIND PROBES.
2-9
LOOKS LIKE WE'LL HAVE TO RUN A PSYCHSCAN ON EVERY BLESSED STAR HAWK TO FIND THE WEAK LINK.
SUPPOSE WE DO SOME DETECTIVE WORK FIRST... AND NARROW OUR LIST OF SUSPECTS?
WHOA NOW, FOLKS...
...THERE'S MAYBE AN EVEN EASIER WAY TO CATCH OUR SPY.

YES?
TAMMANY, WE NEED TO CONVERSE...
...ABOUT THIS FINITY KWARK PROBLEM.
2-10
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ADMITTEDLY SHE'S NIFTY LOOKING...IN FACT SHE'S OUTRIGHT STUNNING.
BUT IT'S YOU MY HEART BELONGS TO.
WE ONLY BROUGHT HER TO THE HOOSEGOW TO KEEP HER FROM GETTING KILLED.
FOOEY!
SO WHAT SAY WE LET BYGONES BE--
HOY!
KLUK!

The Menomonee Falls Gazette

HOW DO YOU LIKE MY NEW STAR HAWK FINERY, CHAVEZ?
MOST FOLKS SAY I LOOK CUTE AS A SNERG'S EAR
YEP, THAT YOU DO, FINITY, CUTE.
BLAM SAKES! WHY'RE YOU SO DARN GLOOMY?
AIN'T YOU HAPPY I GOT ACCEPTED?
SURE, TIM. PROUD OF YOU, FIN...BUT I'VE GOT SOME DOMESTIC PROBLEMS.
TAMMANY STILL DOESN'T UNDERSTAND MY... FATHERLY INTEREST IN YOU.
GOLLY SAM! I HATE FOLKS TO BE FRETFUL WHEN I'M CHIPPER!
I SURELY HOPE EVERYTHING'S GONNA BE SWELL FOR EVERYBODY SOON!
HA! JUST WAIT UNTIL I REACH THE HOOSEGOW!
REX AND CHAVEZ WILL BE FINISHED!
2-11
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OKAY, SO WE KNOW ILKA HAS AT LEAST ONE SPY ABOARD.
SHE'S NOT, HOWEVER, IN A TALKATIVE MOOD.
BUT SHE IS OUR PRISONER...
...AND WE CAN USE THAT SITUATION.
WHAT WE HAVE TO DO IS STAGE A LITTLE MELODRAMA...
...SO ILKA WILL KNOW US WHO'S WORKING FOR HER.
AND AT AN ESMERALDA SPACEPORT...
HURRY WITH THAT LUGGAGE, TWERP!
AND THEN SHOW ME WHERE I CAN CATCH A SHUTTLE UP TO THE HOOSEGOW!
2-12
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STAR HAWKS
by Ron Goulart & Gil Kane

OKAY, REX, WE'LL...
YES, NORLEANS?
ALICE K, YOU GOT AN IMPORTANT PIXCALL FROM DOWN ON ESMERALDA!
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SUPERIOR AGENT STAMMS FILING PRELIM REPORT ON WRETCHED MESS ON THE HOOSEGOW.
AFTER MUCH NEEDLESS DELAY AT SPACEPORT, I AM NOW EN ROUTE TO THE STAR HAWK SATELLITE.
KANE GOULART
2-14
I'LL GET TO THE ROOT OF THE TROUBLE VERY SOON!
I'M WAGERING THE BLAME WILL FALL MOSTLY ON CHAVEZ AND REX!
© 1978 United Feature Syndicate, Inc.
WHILE ABOARD THE HOOSEGOW...
I'VE BEEN NEGLECTING FINITY BECAUSE SHE TOTALLY DISRUPTED MY ROMANTIC LIFE...
...POOR KID'S PROBABLY FEELING PRETTY LONELY.
HI THERE, CHAVEZ!
THESE NICE FELLAS'VE BEEN INDOCTRINATIN' ME!

The Menomonee Falls Gazette

YOU SEEM TO BE DOING A NIFTY JOB OF GETTING ORIENTED, FINITY.
GOLLYSAM, CHAVEZ, EVERYBODY'S BEIN' REAL SWELL...
BONK!
SEEN SO MANY HELPFUL FOLKS!
YOU'RE SURE YOU WANT TO BE A STAR HAWK?
YES, INDEED! WHERE ELSE CAN I FIGHT EVIL, SERVE JUSTICE...
...AND BE CLOSE TO YOU?
AH, THERE YOU ARE, PRINCESS!
YES, BUT...
AS FOR YOU, CURLY, REX WANTS YOU PRONTO!
BYE... HOPE I SEE YOU MIGHTY SOON AGAIN!
CRIPES! WHY DO YOU WASTE YOUR TIME WITH THAT MEINHEER?
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WHO?
STAMMG!
HOY!
THAT GUY'S LOATHED AND DESPISED US, REX...
...EVER SINCE THAT BUSINESS ON JUPITER!
WELL, NOW HE'S A SORT OF INSPECTOR GENERAL FOR THE INTERPLAN LAW SERVICE.
HE'S DUE TO ARRIVE ON THE HOOSEGOW ANY MINUTE...
...TO COMMENCE WHAT HE CALLS A VERY THOROUGH INSPECTION TOUR.
AND US WITH SPIES ABOARD!
NOT TO MENTION FINITY!
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STAR HAWKS
by Ron Goulart & Gil Kane

...BECAUSE OF THAT BUSINESS ON JUPITER!
HE'S NOW IN CHARGE OF INSPECTING THE HOOSEGOW, CHAVEZ...
...SO LET'S GREET THE GUY AND TRY A LITTLE DIPLOMACY ON HIM!
THIS CHAP RATES SERVBOT SERVICE FINITY.
IT'S REAL NICE OF YOU TO LET ME LEARN HOW ALL THESE GADGETS WORK, JERRY!
THERE! THAT'LL TAKE CARE OF HIS BAGGAGE!
ABOUT TIME YOU SHOWED UP, TWERP!
NOW, GRAB MY LUGGAGE AND... YOW!
I MUST'VE FLIPPED THE WRONG SWITCH!
1979 United Feature Syndicate, Inc.

NO, NO, FINITY... THE SERVBOT'S SUPPOSED TO PICK UP STAMMS' LUGGAGE...
...NOT STAMMS HIMSELF!
DARNATION! I SHOULD'VE POKED THIS HERE BUTTON, INSTEAD!
UNHAND ME, YOU TINPLATED TWERP!
ZAMM!
ZAM! HERE COMES STAMMS NOW, REX!
GOT A FEELING THIS ISN'T GOING TO BE AN AUSPICIOUS REUNION.
PLEASANT SEEING YOU ONCE AGAIN, STAMMS!
YEAH, WELCOME ABOARD!
HA! REX AND CHAVEZ...
...I MIGHT HAVE KNOWN YOU WERE BEHIND THIS FOUL-UP!
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The Menomonee Falls Gazette

GOLLYSAM! I'M AWFUL SORRY I MADE THAT DANG IBOT TOSS YOU AROUND, SIR.
DON'T PAW ME, YOUNG WOMAN!
AND WHY WAS SOMEONE OF YOUR RANK ASSIGNED THE JOB?
KANE GOSNELL
2-19
© 1979 United Feature Syndicate, Inc
EASY NOW, STAMMS. FINITY'S NEW ON THE HOOSEGOW...
...BUT THAT'S NO REASON TO HOWL AT HER.
OH, I'M SAVING MY REAL HOWLING FOR YOU, REX!
BEFORE I'M THROUGH I'M GOING TO FIX YOU AND YOUR PAL FOR GOOD AND ALL!
FIRST, HOWEVER, I'VE GOT TO SEE CHIEF AGENT BENYON!
GOT A FEELING WE DIDN'T WIN HIM OVER, CHAVEZ.

SHIMMERIN' SUNSPOTS! WITH STAMMS PROWLING THE HOOSEGOW...
...WE'D BEST CANCEL OUR SPY HUNT, REX!
LIKES BLAZES! WE'RE GOING AHEAD, DOC!
© 1979 United Feature Syndicate, Inc.
OKAY, FELLAS, WE'LL PROCEED.
I'M PRETTY SURE ILKA'S STOOGE IS SOMEONE WHO HAS ACCESS TO THE TRANSPORT AREA...
...OTHERWISE HE COULDN'T HAVE TAMPERED WITH OUR SKYCAR.
OUR THEATRICS'LL MAKE HER LEAD US RIGHT SMACK TO HIM
WE FIGURE SHE'LL USE HIM TO SNEAK HER INTO A SKYCAR...
SO SHE CAN BEAT A HASTY RETREAT.
...BUT THIS ALL BETTER WORK PERFECTLY!
KANE GOSNELL
2-20

FANDOM CONFIDENTIAL

with Jim Engel & Chuck Fiala

this month: *"All the news that's news to you"*

WITH SALES AT AN ALL-TIME HIGH, MARVEL WILL EXPAND THEIR LINE NEXT MONTH WITH TWO BRAND NEW TITLES. THEY ARE ... WILL PAIR TWO SUPERPOWERED HEROES IN AN UNEVEN MATCH AGAINST ONE NOT-SO-SUPERNATURAL ISSUE #1 PITS THOR AND THE HULK AGAINST PASTE POT PETE.

"SUPERHERO MIX-UP"
TALES IN WHICH HEROES MISTAKE ...

AND NOW, SOME UPCOMING EVENTS IN THE MARVEL LINE-UP: IN THE FANTASTIC FOUR, BEN + ALICIA WILL BREAK UP, AND MATT MURDOCK WILL BE INTRODUCED AS THE THING'S NEW LOVE INTEREST. FRANKLIN RICHARDS WILL UNDERGO A STARTLING CHANGE, AND WILL IN FUTURE ISSUES BE DRAWN WITH ACTUAL CHILD PROPORTIONS, AND NOT AS A SCALED DOWN ADULT.

HERBIE THE ROBOT WILL RETURN IN THE PAGES OF THE AVENGERS IN TIN AFTER HER DIVORCE FROM THE ...

"DISCO GUZZLER"

D.C. HAS ANNOUNCED A PRICE INCREASE WHICH WILL BE IN EFFECT STARTING WITH ISSUES DATED 10/80. THE NEW BOOKS WILL HAVE 5200 STORY PAGES AND 2000 PAGES OF ADS, AND WILL COST $1.50.00. THIS WILL MEAN THAT D.C. WILL HAVE TO EXPAND TO NEARLY DOUBLE ITS PRESENT STAFF SIZE.

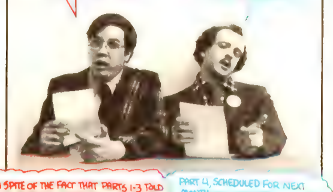
"SHE-HULK"

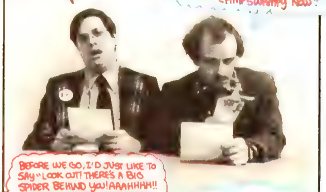
WITH THE FINAL FEW EPISODES OF HIS CANCELLED SERIES "SHAZAM" IN THE CAN, ACTOR KARL (MALDEN) IS FREE TO JOIN THE CAST OF PRIEST ACTMANS "[illegible]" NOW FILMING ON MYRTA MALDEN HAS BEEN SIGNED FOR THE ROLE OF EUGENE THE JEEP WITH DEMEREST HAS ALSO BEEN SIGNED AS THE SEA HAG, + LEONARD BARR WILL REPLACE THE LATE JIMMY DURANTE AS ALICE THE GOON

FRANCIS FORD COPPOLA HAS PURCHASED THE RIGHTS FOR A LIVE-ACTION FILM ...

"BEETLE BAILEY"

TITLED "CAMP SUMMER NOW"





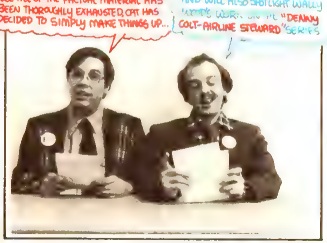
IN SPITE OF THE FACT THAT PARTS 1-3 TOLD THE COMPLETE STORY OF WILL EISNER'S CAREER, READERS DEMANDED FOR MORE. THIS LED TO THE REVIVAL OF CAT YARNOODLES [illegible] FEATURE HERE IN T.C.B. SINCE ALL OF THE FACTUAL MATERIAL HAS BEEN THOROUGHLY EXHAUSTED, CAT HAS DECIDED TO SIMPLY MAKE THINGS UP...

PART 4, SCHEDULED FOR NEXT [illegible]

IN PRISON FOR STATUTORY RAPE, AND WILL ALSO SPOTLIGHT WALLY [illegible] WORK ON THE "DEADLY COLT-AIRLINE STEWARD" SERIES

BEFORE WE GO, I'D JUST LIKE TO SAY "LOOK OUT! THERE'S A BIG SPIDER BEHIND YOU! AAAHHHH!! YOUR SHIRT IS TORN! HEY! YOUR SHOES UNTIED! AND BY THE WAY, THIS PAGE IS NOT PRINTED UPSIDE DOWN. SO IF YOU THOUGHT IT WAS, YOU MUST HAVE AMPHIBIOBIA (A LACK OF EYE OR SOME THING!!!) SAY, WHAT'S THAT BLACK SMUDGE ON YOUR FACE?

"APRIL FOOL!!"
SEE YA NEXT MONTH FOLKS!



S. SQUIRREL,
BY TIEF — INKS BY JIM ENGEL
HM... AH... SQUIRREL--IS IT? ON THE BASIS OF THIS RESUME, I'D SAY THAT YOU'RE ABSOLUTELY NO QUALIFICATIONS AS A PICTURE WRITER FOR ANIMATED CARTOONS! WE'LL BE IN TOUCH!
I'D LIKE TO MAKE WITH THE SCRIPTING OF MY IDEAL, DOC, STRANGE-- Y'KNOW--
FLATTERY IS AS NOTHING TO THE WITTY PROFESSOR! A--SO LEAVE US SEE YOUR TO HOLD YOUR HORSES!
--GET IN A FEW GOOD HOSERATION!
IS FINE. I'M FAITFUL TO NUTE!
DID YOU SAY--
PISTACHIO?!
SAY, I READ YOU ANOTHER CASE OF THE OLD SQUEEZE PLAY!
AFRAID I WON'T SIGN THE CONTRACT UNTIL I'VE HAD MY LAWYER LOOK IT OVER! I'M NOT SIGNING ANYTHING 'TIL I SEE IT! WHERE IS IT? WHERE--?
WAIT!
WHUZZAT?
UH-UH. CHUMMY!
I WORK FOR FILBERTS, NOT PEANUTS, SON!
DO I LOOK LIKE A VARMINT TO YOU?!
HA-HUH!
THE END

HI & SY "THOSE Goofy GEEZERS" by Boris Tothers

HI, I SEE YOU'RE RECOVERED FROM THAT OPERATION ON YOUR FEET.
THAT'S SO, SY.
WOULD YOU LIKE TO SEE THE SCARS?
SURE.
YOU FORGOT TO TAKE YOUR SHOES OFF.
SORRY.

[Continued from Page 15]
but it's appearing in three column size. Anyone who can help John with his request, please write him directly. MT]

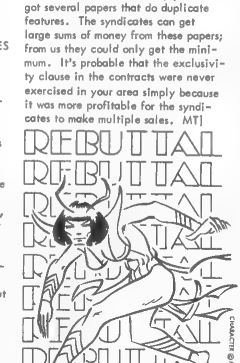
WILLIAM E. LURIE, 5418 Willowcrest Apt. 3, North Hollywood, CA 91601: Los Angeles has at least a dozen daily newspapers, and many of them run the same comic strips as each other. There are two major dailies (The TIMES and the HERALD-EXAMINER) and they have totally different strips. But most of the other cities that make up the Los Angeles area have their own papers in addition to the two majors, and these papers duplicate much of what is in the two majors. For example, the Valley NEWS (the biggest and probably the best) has two strips that are in the TIMES (DRABBLE and FAMILY CIRCUS) and three from the H-E (SHOE, SPIDER-MAN and MARMADUKE). Papers in Pasadadena, Long Beach, etc. also duplicate many of these strips, as do the Spanish language dailies.

I remember from the good-old-days of the GUARDIAN and the GAZETTE that you were unable to get certain strips because they were in a Milwaukee paper and you were considered in the Milwaukee area. Certainly the Valley, Pasadena, Long Beach, et al., are part of the Los Angeles area. Therefore, why are they allowed to all run the same strips as the two metropolitan dailies? In order to follow every strip I would like to, I would have to get about six or seven papers a day. If they all carried an entire different set of strips, it might be worth it. But I won't spend 25¢ (yes, that's what dailies run here) for one strip and seven or eight repeats from other papers.

Perhaps someone knows the answer to this problem which I assume is unique to the Los Angeles area. It doesn't only happen with comics. Other features such as Ann Landers, Heloise, Gary Deeb, et al. are also repeated in several papers. Anyway, your comments on this will be appreciated by me, and, I'm sure, other readers in the Los Angeles area.

[It guess it all boils down to money, as usual. For our area, with its two local papers and the only competition being a Waukesha, a Racine and others even farther away, I guess it was a simple matter for the JOURNAL to get exclusive territorial rights for all of its features. In fact, up until the early '70s, the Chicago TRIBUNE claimed Milwaukee as part of ITS territory, and thus anyone who didn't subscribe to the TRIBUNE in Milwaukee NEVER saw such characters as Dick Tracy, Little Orphan Annie, or Terry Lee. Until the '70s, as I said; the JOURNAL now carries ANNIE and ANIMAL CRACKERS, while the SENTINEL carries LOLLY (and BROOM-HILDA until recently, we're sad to say). BUT, since the JOURNAL carries SPIDER-MAN we couldn't get that; ditto for BUCK ROGERS till it was dropped). The only syndicate that didn't seem to care if we duplicated locally carried strips was King Features.

Now in the L.A. case, you've got several papers that do duplicate features. The syndicates can get large sums of money from these papers; from us they could only get the minimum. It's probable that the exclusivity clause in the contracts were never exercised in your area simply because it was more profitable for the syndicates to make multiple sales. MT]



RON GOMES, Computer Systems Research Group, University of Toronto, Toronto, Ontario M5S 1A1 CANADA: Regarding your remark in TCR #175 that "the power of the will is a scientific fact": If by this you mean that the existence of such psychic phenomena as ESP, telekinesis, and telepathy has been scientifically established, it just ain't so. It is a popular misconception (vigorously promoted by the communications media) that the scientific community accepts parapsychology and other paranormal pursuits as legitimate scientific disciplines. The simple fact is that decades of attempts by proponents of the paranormal to demonstrate the reality of psi phenomena have produced NO solid, reliable, non-anecdotal, and REPLICABLE experimental evidence to support a belief in psi, and most scientists are understandable skeptical of paranormal claims.

[As am I. No, actually, I was not referring to anything as glamourous as telepathy or psychokinesis; I was instead thinking of such things as the curative powers of the mind, the ability of a person to do supernormal physical acts in times of extreme stress (the ever-cited picking the car up off a small child incidents) or the ability for some people's minds to defy normal science, as with lying on beds of nails, walking on glass or remission from incurable disease. I'm certainly no science buff, and I'm not certain that these things haven't been debunked, but I've heard them be claimed true enough times without dispute that I believe them. MT]

FRED PATTEN, 11863 West Jefferson Blvd., Culver City, CA 90230: I was interested in your MEDIA REVIEW note on page 9 (TCR #175) that Nippon Animation is trying to sell CONAN, THE BOY OF THE FUTURE. Since that series has already been and gone in Japan, I figure you must mean that they're trying to sell it in the U.S. That will be good news if they succeed, assuming that any U.S. distributor doesn't "cute" it up for the afternoon kiddie market. It was shown as a prime-time TV science fiction adventure serial in Japan, and contains more drama and violence than is generally acceptable in U.S. TV-for-kids today.

I dunno how much promotional material you may have gotten on the series, but if you got anything in English, I'd appreciate the name and address of the source so I can request a copy. Here're some photocopies from a Japanese book on the series. It's based on an American juvenile sf novel, THE INCREDIBLE TIME by Alexander Key (Westminster Press). Key also wrote ESCAPE TO WITCH MOUNTAIN, on which the Disney feature film was based. The Japanese TV cartoon was a 26-installment weekly serialization that ran from 4 April 1978 to 31 October 1978. It was popular enough that a theatrical feature version was released this year. (The TV version was in a 7:30 - 8:00 P.M. time slot, by the way.) Both did very well, judging by all the merchandising items that flooded the market.

This Conan is, of course, no relation. The story is vaguely similar to Golding's LORD OF THE FLIES or Ellison's A BOY AND HIS DOG, though

more cheerfully developed. It's set in 2028 A.D. The world was destroyed about twenty years previously by a world war which shifted Earth's magnetic field and melted the polar icecaps. Only a few islands remain. Conan is about thirteen or fourteen years old, the son of survivors on one of the islands. He's living a happy Swiss Family Robinson-type existence when his island is contacted by a scientifically-advanced colony from another island who are trying to re-establish civilization, and Conan becomes enmeshed in their politics and power struggles.

[The only inkling that the series was being syndicated was an ad in the trades taken out by Nippon Animation's distribution wing, and it's possible that it wasn't even specifically meant to show U.S. availability -- although I'm sure there was mention of English versions. We're on nobody's promotional material lists, unfortunately. Thanks for the information, Fred -- and anybody out there who's interested in Japanese animation should write Fred, who is affiliated with a club devoted to its appreciation (among other animated forms), the Cartoon/Fantasy Organization. (Unfortunately, the copies mentioned in Fred's letter were a bit too dark for our purposes; hence their absence.) MT]

HOWARD LEROY DAVIS, 38 Simpson Avenue, Pitman, NJ 08071: In response to TCR #175 stuff: About Kim Thompson's negative comments on Paulette Carroll's ASTERIX articles, I found no disservice in your publication of the articles. As one who has read over fifteen of the ASTERIX books, I found the articles very informative... they gave a good perspective on what I had already read.

On the Fass/Captain Marvel vs. Marvel's Captain Marvel business: According to a news article which I read in our Philadelphia INQUIRER some years ago, the matter was not settled by a lawsuit (although that may have been threatened). Fass was paid off to stop publishing his C.M. ($1600.00 was the amount stated, if memory serves me correctly.) When the reporter asked Fass why he folded his character, his answer was one that stuck in my mind all of these years, " Hell, he wasn't selling anyway..."

I much enjoyed John Byrne's letter on the etiology of Superman's powers. It leaves me with the "I Wish I Had Said That" feeling.

Finally, when STAR HAWKS goes to regular size, please DON'T add new strips. Give the same space to STAR HAWKS and publish more weeks until you catch up to date!

[We may just do that, only because we're not really overwhelmed with requests for a single, particular favorite to replace the large SH portion of the book -- and we're really a bit wary about signing up for a new financial commitment. MT]

CHARACTER ® MARVEL COMICS GROUP

BARBARA LONG, Route 3, Box 161, Blue Springs, MS 38828: I didn't like the little "cocaine" scene in the January FANDOM CONFIDENTIAL at all. You bet I'm griping! That sounded too much like an endorsement for dope to me. I found it in bad taste. Anyone who does drugs is stupid. Why don't you people endorse getting high on life?

I enjoy reading TCR, except for FC. And the Top 100 list I don't particularly care for either. There aren't enough Comic Shops participating to give the list any real validity. And I only put it that way in case there's such a thing as unreal validity.

Oh yeah -- I liked the photos published in #176. I hope you do more like that. Len Wein sure is a good-looking bugger.

-- I know, I think I'll just glue the FC and TCR Top 100 Comic Books pages together. That way I won't have to ever look at them again when I flip through this issue.

[You're absolutely right. Cocaine does taste bad. Ask anyone of those Hollywood producers.

Chuck and Jim get high on life more than anybody else I know. MT]

FRANK HAYES, 634 Arlington Place #27, Chicago, IL 60614: Mike, the full text of that'VARIETY item is as follows:

DC COMICS WINS CASE AGAINST FILMATION SHOWS

Hollywood, November 6: DC Comics reported that a Federal jury in New York awarded it $1,206,857 in damages from Filmation Associates for violations of its trademarks.

The Warner Communications subsidiary said the jury found Filmation violated its rights with two comic book characters, "Aquaman" and "Plastic Man," and by producing two CBS shows, "Manta And Moray" and "Superstretch."

In addition to damages, DC won a permanent injunction against Filmation.

-- Now, do you notice anything odd about the syntax of that second paragraph? It's pretty garbled, but what it says is that Filmation produced "Aquaman" and "Plastic Man" comic books as well as the TV shows.

This is what happens when badly-written by folks who don't know anything but what the press release tells them, I guess.

I'm watching for the case when it finally comes around -- it'll be interesting to see what laws the judge cited to convince the jury that DC deserved that much money.

Just something I came across -- in the late '60s a woman sued MAD and Bill Gaines, claiming that her husband had created a drawing called "The Original Optimist" and copyrighted it, and MAD had plagiarized the drawing as Alfred E. Neuman. The judge looked at the evidence -- concluded that the two images were virtually identical -- but let MAD off on a technicality: the MAD version was copied from a published reproduction that bore no copyright notice.

Incidentally, this letter is copyright 1980 Frank Hayes -- except the VARIETY item, the text of which is © 1979 by VARIETY... right?

[I'm sure the DC case was affected by the fact that Filmation did do the old AQUAMAN show, and that there was a PLASTIC MAN pilot made in the '60s (though I don't recall which company made that). Had this been a case of characters who had appeared only in comic books and never on TV, I'd bet the decision wouldn't have been so much in DC's favor.

The copyright trial you mention is recounted in the Lyle Stuart Bill Gaines biography, but I have a bit of personal input to the discussion: My family collected picture postcards for a long time and in our possession is a picture postcard of the selfsame Alfred E. Neuman face, postmarked 1948. I always wondered how Alfred showed up before MAD -- or indeed, if that postcard actually WAS Alfred. (Hey, in fact before I knew when MAD started, I thought the POSTCARD was the one copying MAD.) As I recall, they actually found precursors to Alfred's visage going back to 1903 or there-

abouts, and this contributed to the public domain ruling. MT]

CAROL KALISH, Boston, MA: Just saw the results of your Alley Awards and am I confused! All my comics work (reviews, editing, etc.) has been the product of my successful collaboration with comic artist/writer/critic Richard Howell. Since all my work bears both our names I'm at a loss to explain why I've been honored with an honorable mention, but Mr. Howell has not. Is it possible to illuminate or elucidate this conundrum?

P.S. Len Wein -- colorist??!!!

[Naturally, that was supposed to say GLYNIS WEIN, colorist -- for which we apologize to both Mr. & Mrs. Wein! Of course I knew the difference (!) but in typing up the list and proof-reading it, it just slipped through. It's par for the course, though; the previous year I awarded Gil Kane an Alley for drawing STAR WARS...

Yes indeed, someone voted for you in a solo capacity... Of course, if all of your work -- and the specified magazine was COMICS JOURNAL -- was in collaboration with Richard, he too deserves an honorable mention. Maybe the person assumed that Richard was the artist and you were the writer on something. MT]

HARLAND RONNING, 3437 E. 24th Avenue, Vancouver, BC V5R 1G7: I thought I'd write and let you know what I like and dislike about TCR as it has been a year now since the change to the larger format. First, the likes:

STAR HAWKS is very good and the best comic strip presented in TCR. I have no way of reading the strip in conventional newspapers, so TCR is providing a real service to me. SUPERMAN comes in a close second. Humor used to be a real part of SUPERMAN and now, looking at today's strip and comic book, that humor is gone. I find that a pity.

I generally like your comic book reviews, as I generally agree with your comments. I knew nothing of SUPER FRIENDS, but picked up issue #30 and enjoyed it. I think I'll buy it in the future as it seems like good light reading without being condescending. One amusing thing about the review though, was your reference, "... and the covers are not of the heroes-pummeling-villains (or vice versa) type..." even though the two covers reproduced depicted exactly this type of action.

DICK DUCK, DUCK DICK, in my opinion, is the best of the two color strips, and FANDOM CONFIDENTIAL has grown and is often hilarious, despite the lapse in taste in issue #174.

Your covers have really improved since running out of those Marvel "reject" covers or whatever you want to call them. Go for the variety, as you've been doing and you won't hear any complaints from me.

Now, the bad news: I'd like to add my voice of disgust to Paulette Carroll's ASTERIX article series.

What is strange, really strange, is your sentence in the SUPER FRIENDS review, that adult fans "... are trying to shake the stigma of a kids' hobby by justifying their reading material as sophisticated adult entertainment." Yet, in your scathing reply (which went in for some low blows) to Kim Thompson's letter, you defend Carroll's articles, which do the exact same thing as the adults you despise do, with a touch of feminism on the side. Where the hell do you stand on the issue of sophistication in or in reviews of comic books anyway?

Your "snotty" comment about the COMIC JOURNAL's fine approach to reporting leads up to my saying that TCR's news sections are choppy, confusing and rather vague. TCJ's approach is readable and understandable news copy, while yours is... well not only BAD but out of date to boot. Either improve the section or take Rick Marschall's comments (in TCJ #52) to heart. Or perhaps print the news on a separate sheet so it can be disposed of after the reader has read it.

Just so I don't end on a sour note, let me say that I was pleased with the coverage afforded CAPTAIN CANUCK. Thanks for hearing my criticisms.

TODAY ON WONDER WORDS, VIEWERS, WE'RE TALKING WITH JESSAY STORM FANTASTIC, EARTH-MOTHER FIGURE OF MARVEL COMICS, AND PORTIA PRINZ, THE WORLD'S MOST-ASSISTED-INTELLECTUAL SUPER-HEROINE.
YES, DIANA, AND I'D JUST LIKE TO SAY THAT I DISAPPROVE OF PORTIA'S "SLANT" ON STORIES--TOWARD CHARACTERS AND TALKY DISCOURSES RATHER THAN PLOT! KEEPY SAYS THAT A STORY WITHOUT A VILLAIN IS NO STORY AT ALL.
SUE, YOU FORGET YOUR OWN BEGINNINGS...
SIGH: BUT VERY WELL--THE NEXT TIME GALACTUS ATTACKS EARTH, SEND HIM TO ME. I'LL CONQUER HIM WITH MY SECRET WEAPON: MAYONNAISE CHERON.
REMEMBER NOW, THIS MEANS THAT IN THE NEXT F.F., YOU FOUR HAFTA SIT AROUND YOUR HQ AND DO CHARACTER EXPOSITION.
"GOOP GIRL GAB"
Wonder Words
© Richard Howell '79

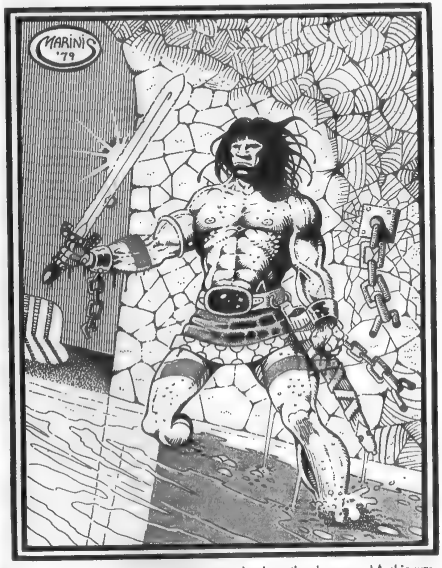
[The selection of the cover repros used in our various articles is generally left to Jerry, and since he rarely reads any of my copy before (or after) it appears, I can understand the crossed-purposes. I really should have insisted on other choices. Those two covers were not of the general theme prevalent on SF.

I'd still bet that anybody who had not read the notation that some of those Marvel covers were alternate versions of actual comics covers would never have had the kind of strange reaction they've received. Only #168, 169 and #170 and the covers to #176 were actual "rejects" -- and none of them were bad drawings. #171, unfortunately, turned out to be virtually identical to the later published version Marvel used, which we didn't know about. We received NO complaints about #176's covers, which leads me to believe it was merely the close proximity of the appearances of the previous three that caused problems.

Okay. Here's where I stand on reviewers' tendencies of sophistication: a little to the left and near the back. No, actually, I have nothing whatsoever against sophistication WHERE it's warranted. The ASTERIX books, created and written on a level which does warrant serious study, are and have been acceptable fodder for an academic approach. On the other hand, SUPER FRIENDS is meant to be children's entertainment only, and to subject SF to any basis of review other than that is unfair to the subject matter, and more than a little pretentious. My view is

that the preclusion of review of books like SUPER FRIENDS simply BECAUSE there is nothing beneath the surface of a sociologically, psychologically or historically important nature is silly because there are a large number of us fans who ARE comics collectors because we enjoy exactly THAT kind of thing.

GEORGE EVANS, Levittown, New York: You ran the bit about George Evans taking on the job of writing and drawing SECRET AGENT CORRIGAN after Al Williamson and Archie Goodwin left it. I think it'd be nice to give credit where credit is due. It was Al who suggested to King Features



If you find our news sections choppy, confusing and vague (and I'd appreciate examples) I'm sorry, because I've written them all for the past 79 issues. TCJ does it their way, I do it mine, and I don't intend to discuss theirs vs. mine anymore since I seem to manage to uncover more of my many character flaws each time I do. I do not put much stock in Marschall's opinions; he was never a comic book fan anyhow, and I'm afraid that he doesn't have much of a grasp of what's marketable if he figures we'd do better by reprinting SIR BAGBY. In any case, I don't think we've been any later than anyone else with the news; you may simply be experiencing the misfortune to live in another country where mail delivery of second class items is slow. How many of you agree that our news is choppy, confusing or vague? [MT]

that I get the chance; and Archie was helpful in arranging for me to see his final script so that I could work smoothly into the first of my own. Both these fellows have been good, long-time friends of mine, and much appreciated friends, too.

SAM KUJAVA, 1143 South Fisk Street, Green Bay, WI 54304: With the lengthy articles by Mike and Beppe Sabatini, I had to look at the cover of this issue once again to make sure it wasn't THE COMIC GRIEVER! Happily, the two of you skirted that fine line of grown-up comic collectors griping about the good-old-days and presented your points logically and with damning clarity.

The JLA suffers from dark, gloomy art that goes against the brilliant, four-color advantage that comics should avail themselves of! Longevity aside, Dillin and McLaughlin have been working on this book too long, and it shows. But a look at their earliest efforts show that these two artists are capable of better. Perhaps if we take a page from the BATMAN books of ten years ago, we can find a more workable solution.

Batman as we enjoy him today is the direct result of a visualization concocted by Neal Adams, which went over very well with the readers and the editors. But Adams only did a handful of BATMAN tales, the majority of stories being ably drawn by workhorses Irv Novick and the late Bob Brown, who altered their stylistic interpretations of ol' Bats to more closely resemble Adams'. Novick's and Brown's work was thus far more exciting and consistent to a desired image than it would have been if this creative copying had not taken place.

Certainly there could be no harm in taking a present-day wonder artist such as Jose Garcia Lopez and having him do at least a limited run of the JLA book, to give the regular art team a respite and an opportunity to observe and be inspired.

Of advantage to both writer and artist would be an editorial policy of no more than four or five heroes per adventure, with a big seller like Superman or Batman to push on the cover and otherwise support a small, rotating group of the lesser-known characters. With a monthly schedule every member would appear at least four or five times a year.

Even more vital is a change in the writing. If Conway has ANY respect, concern or love for these costumed heroes, it hasn't appeared in any of the comics I've seen so far. As if he has a callous disregard for the medium, these once-noble super-does have been shorn of most of their dignity, and the plausibility instilled in them by earlier and better writers. It doesn't matter if it is a lofty movie-script or a lowly comic book story... if the writer has no empathy for the fictional people he controls, then the work is helplessly mired in that shadowy kingdom of hackdom. Oh, for a writer who ENJOYS writing, and has a story to tell! (But nor over and over.)

Maybe literature that is bright, cheerful and positive is not currently in vogue, the industry would tell us. But surely, with the sales figures for JLA at a new low, a different direction is long overdue.

As to Sabatini's view of death as an over-used plot device in comics in general, he has covered all the bases. The threat of death is suspenseful, an infrequent death of a longtime supporting character is shocking, or the demise/finale of a character whose series

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is being cancelled (a la THE DOOM PATROL or THE FUGITIVE on TV) is monumental when well done. Anything the writer has the skill to use SPARINGLY can be a plus. Overkill quickly produces boredom and apathy in the reader. Even so, a fine line must be walked, to prevent a death from being simply tasteless. A good supporting player like Iris Allen and a recently revived character like Batwoman were both killed off with clumsy brutality, on the part of the writers/editors, that is. It's not their needless, cheaply wrought deaths that offend me as much as the ill-timed, badly planned, crudely designed fates that supposedly professional people in the industry must take "creative" responsibility for. A masterful artist would produce a melodramatic tale that would leave the reader with a lump in his throat or an ache in his heart. Hacks that Marvelize well-adjusted heroes into gibbering lunatics leave the reader with only a bad taste in his mouth. When the creative people in charge of making comic books profitable items no longer care about the readership that DOES care about what they read, then they should move on to outright pornography, where death and gratuitous violence serve ably to titillate our seemy sides. Many comic book series, old and new, have nearly reached that point and aesthetically, lacking the charm and moral tone to enlighten readers, belong in the same plain brown wrapper that adults-only publications do. (For "adults only" read "Sophomoric idiots of all ages.)

REX ARNOLD, Huntsville, AL: TCR #175 was the first fanzine I've ever bought. What got me was the Green Lantern cover. Being a DC fan, I was also glad to see you gave them coverage equal to Marvel's. I was disappointed, though, in your TOP 100 list. Surely, you can't call this a realistic survey with only a couple dozen shops represented. At the end of this letter is the address of the local comic outlet where I buy comics (and your fanzine). See about getting them on your survey. I want my votes counted too! [The dealer in question was contacted and now participates. MT]

I've got a dissenting opinion concerning your review of SUPER FRIENDS. More precisely, I've got a bone to pick with regard to your comments about the JUSTICE LEAGUE. Sure, the book's currently in a post-Julie Schwartz depression, but it still has a lot going for it.

First of all, I'm always taken aback when some fan starts to venerate the Gardner Fox-Mike Sekowsky JLA days. I've seen a lot of these stories reprinted and can only conclude that nostalgia has permanently warped old-

time fan's perceptions. You applaud Fox's plots "with basis in historic and scientific fact." Well, maybe so, but he also relied extensively on the machine that does it all. A Fox story without a miracle gadget was rare indeed. Then you cite his "subtle characterization" where "nonexistant" would be a more appropriate adjective.

Okay, I'll admit Fox was perhaps the best (and certainly the most prolific) DC scripter of his time. He did build the foundation upon which DC rests. But let's not deny JLA-successors O'Neil, Friedrich and Englehart the credit they deserve. Even Conway has done some good things, most notably last year's five-part Zatanna epic. Now THAT was a tale worthy of the Justice League.

I also disagree with your assessment of the Dillin/McLaughlin art team. Though it has taken them a few years, their styles have adapted to each other. Though I preferred Sid Greene or Dick Giordano, "Mac" has grown on me. Or maybe my eyes just got tired of focusing! Seriously, the present team makes all the JLAers look like themselves. What more do you want in a monthly book featuring more than a dozen super-heroes?

Still, the things you had to say about SUPER FRIENDS sparked my interest. Who knows? Some day, I may actually BUY an issue! In a plain brown wrapper, of course.

[Well, Rex, it's obvious we're in disagreement. If it is from the occasional JLA reprint that you have derived your opinion of the Fox issues of JLA, I can well see your viewpoint being built upon a foundation of stories with one plot; I, of course, never meant to imply that EVERY Fox issue was a masterpiece. But I will stand by my opinion that Fox used characterization in a subtle way. This means no verbal sparring between characters, no thought balloons filled with aching emotion, and no pretentious captions filled with tripe like, "He is a hero with responsibility, this man, and his shoulders must continually bear the troubles of a world he never made" (NOT an actual quote, of course). Instead, Fox's characters became real to me because of their actions -- their attitudes, if you will. Unlike later JLA scripters, Fox kept things on a consistent level, one where you didn't question the characters' motivations. I agree that Fox wasn't the person to call upon to do strong characterization (in fact, I would argue for John Broome being the best DC scripter of that period, both for his dialogue and characterization), but the JLA shouldn't be the book to attempt to establish the members' characters anyway. We should know them from their solo stories.

Of all the JLA scripters, I think I would rate both O'Neil and Friedrich behind even Conway; O'Neil was totally out of his element and Friedrich was in the midst of discovering his style, turning in some of the more devastating examples of wretched excess characteristic of the young writers of the early seventies. The most successful was Englehart, with Len Wein's stint next in line, in my opinion. Whether we'll ever see a return to their level, I don't know. I hope so. MT]

LUIZ ANTONIO SAMPAIO, Caixa Postal 601, 13.100, Campinas (SP), BRAZIL: The new COMIC READER format is very nice. It's good to see some of the old GAZETTE strips again. However, I think you shouldn't give so much emphasis on STAR HAWKS. You are devoting too many pages to this strip. Don't you think it would be better to reduce the number of pages for it and bring back some other titles? The GARTH episode the GAZETTE was publishing was interrupted with only two strips to reach its end. If you can't print any other American strips, TARZAN, EASY, ON STAGE, for instance, at least give us the English strips, PAUL TEMPLE, JEFF HAWKE, etc.

I need your help now. Maybe one of you may be able to clear up my doubts. I am enclosing an aerogramme for the answer. What I want to know is: (a) In the '50s, Fred Meagher did BUFFALO BILL for newspaper strips. I guess you remember it, don't you? Well, there was a beautiful Indian girl in love with Bill throughout the whole sequence of the strip until the last episode, when she dies (just a few days before the strip was cancelled). Could you give me the name of this Indian girl? (b) During the years when Fawcett published its many western comic books based on movie cowboys (TEX RITTER, MONTE HALE, etc.) there was a BOB COLT comic book, whose covers carried pictures of a cowboy, presumed to be this Bob Colt. But who was he after all? I am sure there was never a

movie cowboy named Bob Colt. Can you give me some information on it?

If you can't give me the answers, could you give me the address of someone who could? I am writing a history of western strips and comic books for a Brazilian fanzine and I do need the above information. Thank you very much.

[Since we're unable to answer either question definitely, we're printing this in the hopes that some helpful soul out there will aid Luiz. We do know that other companies like Charlton and Marvel printed photos of their "fake" screen cowboys, SCOTT CARSON, TEX TAYLOR, etc., so Fawcett inventing another one wouldn't be too out of the question. But all the other Fawcett books were licensed from real celebrities, so why would they make one up? As for BUFFALO BILL, the only place I've ever seen it is in an Australian reprint comic I have but can't find at the moment. If anyone does answer Luiz's queries, send us the answers too; we'd be interested in knowing. MT]

DENIS KITCHEN, P.O. Box 7, Princeton, WI 54968: I want to tell you how lucky you are to have regular contributions from Jim Engel and Chuck Fiala. Those guys are fantastic! Their FANDOM CONFIDENTIAL fumetti never fails to break me up. I've laughed harder at this feature than any commercial comic strip in memory. Don't let those guys slip away.

This is a small point, but when you publish a list of our new titles, the correct heading should be Kitchen Sink Enterprises. This is the comic division of Krupp Comic Works, Inc., which is the mother company for four divisions, as this old letterhead shows. It doesn't make a lot of difference and if you're too lazy to change the nice logo you already have for us, that's okay. But it would be comparable to DC being the normal identification of National Periodical Publications. Nobody refers to DC comics as "National" comics (do they?). All our titles have Kitchen Sink trademarks on the covers -- always have.

One final note while I have your attention -- is the TCR Top 100 Comic Book survey restricted to MONTHLY periodicals? I don't think all the titles in the current list are monthlies (maybe I'm wrong) so, the question is, why isn't our quarterly SPIRIT listed. I KNOW that we are selling more SPIRITs in any given months in your survey shops than some of these titles that break into the list with, like, 75 sales. C'mon, a single shop like Ron Killian's Turning Pages in Milwaukee will sell 40 SPIRITs in a single week after release.

So are you restricting the survey to comics issued by the major publishers or what? I think the monthly sales of THE SPIRIT in your survey shops alone could easily push it to at least a quarter way point of your list. I'd like to see you include us... what say?

[We've changed (or will be changing) the logo for this issue's Kitchen Sink releases. I think Jerry just went for the shorter name when he lettered the logo out to begin with. (And to answer your question, yeah, some people did call DC's books National Comics up to 1977 when Jenette Kahn changed the corporate name to DC Comics Inc., and the National name didn't apply anymore. We even used National on our logos in our early issues.)

The criterion for inclusion in the TOP 100 survey was based on comics and comic magazines nationally distributed by non-comics-only distributors. This was pretty much the rule until we included CAPTAIN CANUCK, which, until recently, was only being distributed in the United States through comics-only distributors. THE SPIRIT, of course, goes a bit beyond the normal comic shops, appearing in some head and record shops around here -- but I've had arguments with Jerry about including it because I figured if we made THE SPIRIT an exception (CANUCK was, actually, distributed through normal channels to begin with) we'd be opening a floodgate of similarly qualifying magazines and comics, among them such regularly-scheduled titles as ELFQUEST, CEREBUS THE AARDVARK and ANDROMEDA. I'm sure your print run for THE SPIRIT is close to the Warren magazines, for example, but none of these titles appears in the local drugstores.

On the other hand, we've included SUPERBOY SPECTACULAR, which was only distributed to comics shops, and, if and when they appear, we may include the Marvel albums. I'm totally open to convincing arguments one way or the other -- though I don't think I'd like to begin running a fanzine survey, basically because it would be almost impossible to be fair since fanzines have a much longer shelf life than newsstand comics. MT]

JON GREEN, 415 Shelter Road, Rankonkoma, New York 11779: So, once again the great question of the ages has reared its head. Why does Superman have his super-powers? In my eyes, the answer is pretty simple. It's the same reason that Giant-Man can grow, that Batman never gets shot to death and that no one in comics ever ages normally. It's because they're comic books.

Comics need not follow every law of science! If they did, would they be one half as entertaining as they are? Comics are a fantasy medium. If they followed real life, Cyclops would break his neck every time he opened his visor, Spider-Man would not have his costume or web-shooters (could you make either one of them when you were sixteen?) and Iron Man would have his reflexes slowed down by armor. If the situations in comics had the realism of life, they would have all the excitement of watching the grass grow.

Also, do comics have to have a reason for everything that occurs in them to exist? Though I can view a book like CAPTAIN AMERICA or BATMAN on the same level that I view DUNE or STRANGER IN A STRANGE LAND, I can think of SUPERMAN on the same level as STAR WARS or DUCK DODGERS. They are all equally enjoyable.

When one needs a perfectly scientific explanation for every occurance in a comic book, one has reached the point where you should stop reading them because there is no explanation. When put up to close scrutinization, comedy is no longer funny, fantasy is no longer enjoyable, and life can get just plain dull! I, for one, will just go right on believing in yellow suns.

Review

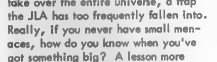
[Continued from page 11]

tion (established by and when I have no idea) and avoid allowing Janet to call herself "The Winsome Wasp," as if it were her full title. Aside from being alliterative, it's fairly meaningless, being neither irony or understatement. George Perez's artwork, which is some of the most well-designed stuff being done today, still shows weakness in drawing facial details, exem-

plified when substitute inkers are called in for Dan Green. (Interestingly, George will now become permanent -- and I'll believe that term when he's done more than six issues in a row -- artist on two DC team books, the new TEEN TITANS, and JUSTICE LEAGUE OF AMERICA, replacing the late Dick Dillin. The TT book will probably look a lot like a Marvel since it's written by Marv Wolfman, but it will be fascinating to see whether the technique that works on AVENGERS will do equal wonders on JLA, given the difference in the approaches of Michelinie and Gerry Conway. It will be equally interesting to see how long he'll be able to withstand the pencilling on three monthlies without bastardizing his detailed style.) But everyone is entitled to small failures and I can easily overlook these things.

Finally on my list of likes, is the Michelinie approach to menaces. I think he's realized that a battle need not be uninteresting simply because the menace involved ISN'T attempting to destroy all life as we know it or take over the entire universe, a trap the JLA has too frequently fallen into. Really, if you never have small menaces, how do you know when you've got something big? A lesson more writers should apply to their books.

Is this evalutaion at odds with those of you who DIDN'T come in at the beginning of The Avengers? I hope not -- because if it is, Marvel's mail is going to cause them to change things -- just when they've finally gotten everything back to the way I like it. - Mike Tiefenbacher

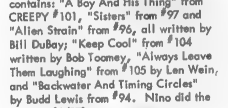


VAMPIRELLA No. 88, July. This issue's stories are Vampirella in "Army of the Dead" by Will Richardson and Gonzalo Mayo; "Nightwalk" by Bruce Jones and Auraleon; "The Talent of Michael Crawley" by Archie Goodwin and Juan Ortiz. Enrich did the cover. [5/6]

EERIE No. 112, July. This special, all-Esteban Maroto issue includes "Spook" from EERIE #57 written by Doug Moench; "Luana" from VAMPIRELLA #31 also by Moench; "Enter The Exterminator" by Bill DuBay from EERIE #58; "Fallen Angel" from VAMPIRELLA #60, also by DuBay; and "Rusty Bucklers," written by Bruce Jones from VAMPI #57. Maroto did the cover. [5/13]

THE ROOK No. 3, July. Finally! After quite a delay, the third issue of this adventure magazine is scheduled to appear in May. It features "Rook, The Master of Time And Space" Part 3 by Will Richardson and Lee Elias; the first chapter of "Bravo For Adventure" by Alex Toth; and "Voltar" by Will Richardson and Alfredo Alcala. Jim Laurier did the cover. [5/13]

CREEPY No. 119, July. This issue spotlights the work of Alex Nino and contains: "A Boy And His Thing" from CREEPY #101, "Sisters" from #97 and "Alien Strain" from #96, all written by Bill DuBay; "Keep Cool" from #104 written by Bob Toomey, "Always Leave Them Laughing" from #105 by Len Wein, and "Backwater And Timing Circles" by Budd Lewis from #94. Nino did the cover. [5/27]



MACHINE MAN No. 16, August. "Baron Brimstone And The Satan Squad" is by Tom DeFelico and Steve Ditko. Machine Man battles a crazed magician. Ditko did the cover. [5/6]

MARVEL SUPER-HEROES No. 90, August. From THE INCREDIBLE HULK #140, "The Brute That Shouted Love At The Heart of The Atom" is reprinted and is by Harlan Ellison, Roy Thomas, Herb Trimpe and Sam Grainger. Trimpe did the cover. [5/6]

MARVEL TWO-IN-ONE No. 66, August. "Congress of Crowns" is by Ralph Macchio, Mark Gruenwald, Jerry Bingham and Gene Day. The Thing, Scarlet Witch and Stingray battle Hugh Jones in Washington, DC. George Perez and Gene Day did the cover. [5/6]

THE SAVAGE SWORD OF CONAN No. 54, July. "The Stalker Amid The Sands" is by Roy Thomas, John Buscema and Rudy Nebres. Concluding the adaptation of Andrew J. Offut's novel, CONAN AND THE SORCERER. Earl Norem did the cover. [5/6]

SHOGUN WARRIORS No. 19, August. "The Giant of Manhattan" is by Doug Moench, Herb Trimpe and Mike Esposito. Gigatron lands outside Manhattan and threatens the city, sending the Warriors and the Fantastic Four against him. The penultimate issue. Trimpe did the cover. [5/6]

SPIDER-WOMAN No. 29, August. "Spider-Man Is Dead And I Killed Him" is by Michael Fleisher, Ernie Chan and Frank Springer. Spider-Man heads for the coast to see if Spider-Woman has indeed turned to crime. John Romita, Jr. and Bob McLeod did the cover. [5/6]

STAR TREK No. 5, August. "Haunting of the Enterprise" is by Mike Barr, Dave Cockrum and Klaus Janson. Is or isn't Dr. McCoy a murderer? Frank Miller and Janson did the cover. [5/6]

THE AMAZING SPIDER-MAN No. 207, August. "Mesmero's Revenge" is by Denny O'Neil and Jim Mooney. The old X-Men enemy attempts to go straight. He fails. Mike Nasser and Al Milgrom did the cover. [5/13]

CAPTAIN AMERICA No. 248, August. "Dragon Man" is by Roger Stern, John Byrne and Joe Rubinstein. Cap battles Dragon Man who is controlled by a mysterious force. Byrne and Rubinstein did the cover. [5/13]

CRAZY No. 64, August. [5/13]

DOCTOR STRANGE No. 42, August. "The Black Mirror" is by Chris Claremont, Gene Colan and Dan Green. Dr. Strange sets out to find Wong and Clea and ends up battling a cadre (our word for the day) of sorcerers and their dragons. Mike Golden did the cover. [5/13]

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FUN AND GAMES MAGAZINE No. 12, August. Another issue written, drawn and edited by Owen McCarron. McCarron did the cover. [5/13]

GHOST RIDER No. 47, August. "The Demon Within" is by Michael Fleisher and Don Perlin. Johnny Blaze tries to subdue his demonic side by staying as drunk as he can for as long as he can. Bob Budiansky and Al Milgrom did the cover. [5/13]

THE MICRONAUTS No. 20, August. "Enter: The Ant-Man" is by Bill Mantlo, Pat Broderick and Armando Gil. Ant-Man guest-stars as the tiny team battles Odd John's insect army to save a hideous-

ly altered Bug. Mike Golden did the cover. [5/13]

THE SAVAGE SHE-HULK No. 7, August. "Richard Rory -- Winner" is by David Kraft, Mike Vosburg and Chic Stone. She-Hulk and Man-Thing are targets of the sinister Conquistadores de la Hacienda. Marie Severin and Joe Sinnott did the cover. [5/13]

THOR No. 298, August. "Dragon's Blood" is by Ralph Macchio, Keith Pollard, and Chic Stone. Thor, as

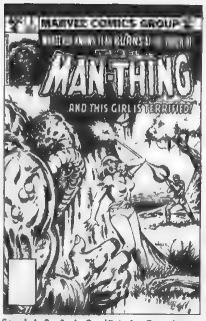
Siegfried, learns how to talk with birds (by drinking Dragon's blood, if you must know; yechh!). Pollard did the cover. [5/13]

THE AVENGERS No. 198, August. "Better Red Than Ronin" is by David Michelinie, George Perez and Dan Green. A crazed SHIELD scientist takes over Red Ronin and attempts to ignite World War III. George Perez and Terry Austin did the cover. [5/20]

CONAN THE BARBARIAN No. 113, August. "A Devil In The Family" is by Roy Thomas, John Buscema and Ernie Chan. Conan contends with possession. Buscema and Al Milgrom did the cover. [5/20]

EPIC ILLUSTRATED No. 2, August. This issue features "Almuric" by Roy Thomas and Tim Conrad from Robert E. Howard; "Seven Moons Light Cast Complex Shadows" by Chip Delaney and Howard Chaykin; "Metamorphosis Odyssey" Part Four by Jim Starlin; "Siegfried" by P. Craig Russell; "Tarn's World" by Archie Goodwin and Wakelin; and more. Richard Corben did the cover. [5/20]

FANTASY MASTERPIECES No. 9, August. From SILVER SURFER #9, "To



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Steal A Surfer's Soul" is by Stan Lee, John Buscema and Dan Adkins is reprinted, as is "Death Ship" by Jim Starlin starring Warlock from STRANGE TALES #179. Buscema and Marie Severin did the cover. [5/20]

THE INCREDIBLE HULK No. 250, August. "The Monster" is by Bill Mantlo and Sal Buscema. Hulk attempts to aid Silver Surfer in his wish to break Galactus's barrier around Earth; guest-stars abound. Al Milgrom did the cover. [5/20]

MARVEL PREVIEW No. 22, August. KING ARTHUR is the focus of this issue in a story called "The Quest of the King" by Doug Moench, John Buscema and Tom Palmer. Buscema's pet project, the legend and the era of King Arthur are explored in this story as well as an article by Bill Mantlo. Earl Norem did the cover. [5/20]

MARVEL'S GREATEST COMICS No. 91, August. "The Thing Amok" by Stan Lee, John Buscema and Joe Sinnott, from FANTASTIC FOUR #111, is reprinted. Buscema did the cover. [5/20]

MARVEL SUPER SPECIAL No. 16, August. "The Empire Strikes Back" is by Archie Goodwin, Al Williamson and Carlos Garzon. STAR WARS Part 2 is adapted for those of you who don't want to wait the six months it'll take to run in the 50¢ version -- it's all here at one time. [5/20]

MARVEL TALES No. 118, August. "The Man's Name Appears To Be Mystério" is by Gerry Conway, Ross Andru, Frank Giacoia and Dave Hunt, and originally appeared in AMAZING SPIDER-MAN #141. John Romita did the cover. [5/20]

POWER MAN No. 64, August. "The Last Gamble" is by Mary Jo Duffy, Kerry Gammill and Dan Green. Power Man and Iron Fist battle to the end against Luck and Death. Bob Layton did the cover. [5/20]

ROM No. 9, August. "Serpentyne" is by Bill Mantlo and Sal Buscema. In caverns deep below ground, Rom meets the sole survivor of a reptilian civilization. Mike Golden did the cover. [5/20]

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THE SPECTACULAR SPIDER-MAN ANNUAL No. 2, August. "Vengeance Sayeth The Sword" is by Ralph Macchio, Jim Mooney and Mike Esposito. In a battle of wits, Spider-Man faces The Rapier, in a story originally slated to appear as a Coca-Cola giveaway. [5/20]

TALES TO ASTONISH No. 9, August. "The Spell of the Serpent" from SUB-MARINER #9 by Roy Thomas, Marie Severin and Dan Adkins, is reprinted. Severin and Adkins did the cover. [5/20]

X-MEN No. 136, August. "Child of Light And Darkness" is by Chris Claremont, John Byrne and Terry Austin. In the resolution of the Dark Phoenix storyline, Jean returns to Earth, specifically to her parents home with Scott -- who pops the question at last. Byrne and Austin did the cover. [5/20]

AMAZING ADVENTURES No. 9, August. From the first half of "Trapped: One X-Men" (which will have to be retitled, since he isn't trapped until part two) a story by Stan Lee, Jack Kirby and Paul Reinman is reprinted from X-MEN #5. From #46, "And Then There Were Two" by Gary Friedrich, George Tuska and John Tartaglione is

reprinted, concluding Iceman's origin. Kirby and Reinman did the original cover. [5/27]

BATTLESTAR GALACTICA No. 18, August. "Apes And Essence" is by Bill Mantlo, Steve Grant, Sal Buscema and Klaus Janson. Trapped on a jungle planet, Apollo and Boomer must fight for their lives against a tribe of mutated, formerly-human, were-apes. Walt Simonson and Janson did the cover. [5/27]

THE DEFENDERS No. 86, August. "Left Hand of Silence" is by Ed Hannigan, Don Perlin and Pablo Marcos. More of the war against Mandrill and his acts of technological piracy. Rich Buckler and Al Milgrom did the cover. [5/27]

FANTASTIC FOUR No. 221, August. "Tower of Crystal, Dreams of Glass"

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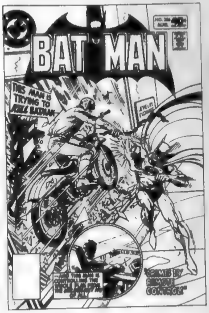
is by John Byrne and Joe Sinnott. Concluding the "FF Go Better Without Coke" story, the team battles Aliens at the North Pole. Byrne and Sinnott did the cover. [5/27]

HOWARD THE DUCK No. 6, August. Howard and Bev visit Duckworld where Howard finds he's become a deity worshipped by a cult called the Wackies in a story by Bill Mantlo, Mike Golden and Bob McLeod. Plus, "Street Peopie," a new series by Lynn Graeme and Ned Sonntag. John Pound did the cover. [5/27]

IRON MAN No. 137, August. "Chapter 1: Facades" is by David Michelinie, and Bob Layton. An off-shore oil rig becomes a blazing inferno. Layton did the cover. [5/27]

MARVEL PREMIERE No. 55, August. "A Force of Two" is by David Michelinie, Ron Wilson and Joe Sinnott. WONDER MAN solos, and in order to aid a former employee, battles a giant silver dreadnought. Wilson and Sinnott did the cover. [5/27]

MARVEL SUPER ACTION No. 22, August. From AVENGERS #61, "Some Say The World Will End In Fire... Some Say In Ice" by Roy Thomas, John Buscema and George Klein, is reprinted. Buscema did the cover. [5/27]



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MARVEL TEAM-UP No. 96, August. "Panic In The Park" is written, pencilled and inked by Alan Kupperberg. Spider-Man meets Howard the Duck in Central Park at a riot incited by the villainous Status Quo. Kupperberg, naturally, did the cover. [5/27]

MASTER OF KUNG FU No. 91, August. "Triumphs of the Spirit" is by Doug Moench, Mike Zeck and Gene Day. Shang-Chi becomes the leader of a Chinatown gang and there's a rumble in the offing. Zeck and Day did the cover. [5/27]

SGT. FURY No. 159, August. Reprinted from #63 is "To Die With Honor" by Gary Friedrich, Dick Ayers and John Severin. Ayers and Severin did the cover. [5/27]

THE SPECTACULAR SPIDER-MAN No. 45, August. "Wings of Fire, Wings of Fear" is by Roger Stern, Marie Severin and Steve Mitchell. Spidey faces the Vulture (and doesn't like what he sees). Alan Weiss did the cover. [5/27]

STAR WARS No. 38, August. "The Empire Strikes Back" is by Archie Goodwin, Al Williamson and Carlos Garzon (who did some pencilling as well as inking). Part one of the movie adaptation. Williamson did the cover. [5/27]

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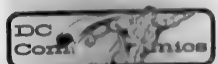
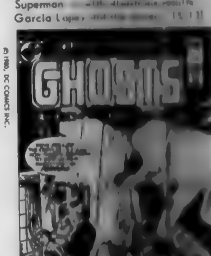
WHAT IF No. 22, August. "What If Dr. Doom Was A Hero?" is by Don Glut, Fred Kida and Dave Simons. The possibilities are endless. Rich Buckler and Bob McLeod did the cover. [5/27]



BATMAN No. 326, August. "This Way Lies Madness" is by Len Wein, Irv Novick and Frank McLaughlin. As Selina Kyle leaves the city, Batman is accosted by attackers controlled from elsewhere. Jim Aparo did the cover. [5/13]

DC COMICS PRESENTS No. 36, August. "The Man Who Was The World" is by Len Wein and Jose Luis Garcia Lopez. Deadman decides he'd like to know what it would be like to be Superman [illegible] Garcia Lopez [illegible] [5/13]



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THE FLASH No. 288, August. "The Day It Rained Flash" is by Cary Bates, Don Heck and Frank Chiaramonte. Dr. Alchemy, the schizoid Al Desmond, returns to plague Flash with his Philosopher's Stone and turns Flash to dust. Heck and Dick Giordano did the cover. [5/13]

GHOSTS No. 91, August. In this issue: "The Haunted Wheelchair" by Carl Wessler and Winslow Mortimer; "The Ghostly Glass" by George Kashdan and Ruben Yandoc; and "Wall of

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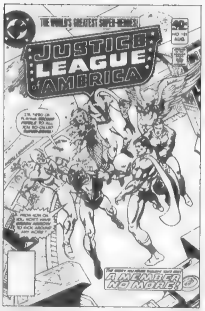
the Whipping Boy" by Bob Haney, Ken Landgraf and Armando Gil. Luis Dominguez did the cover. [5/13]

G.I. COMBAT No. 221, August. The Haunted Tank tales in this issue are "Panzer Killers With Long Ears," about a mule supply train; "Falling Star" with a famous movie star joining the tank crew; and "Wars Never Change" all of which are by Robert Kanigher and Sam Glanzman. The O.S.S. is featured in "Four Time Loser" by Bart



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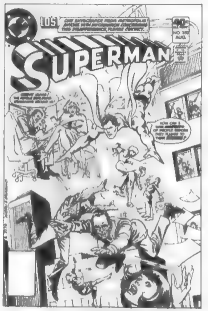
Regan and E.R. Cruz; and two non-series stories round-out the issue: "The Square Battlefield" by David Allikas and Scott Pellegrini and "The Nine Lives of Private Glover" by George Kashdan and Mar Amongo. Joe Kubert did the cover. [5/13]

JONAH HEX No. 39, August. "The Vow of the Samurai" is by Michael Fleisher and Tony DeZuniga. A father searches the west for his kidnapped daughter with Jonah's aid -- but his Japanese code of honor gets in the way. DeZuniga did the cover. [5/13]

JUSTICE LEAGUE OF AMERICA No. 181, August. "Stellar Crimes of the Star-Tsar" is by Gerry Conway, Dick Dillin and Frank McLaughlin. Green Arrow resigns from the team but manages one last adventure with them. Ross Andru and Dick Giordano did the cover. [5/13]

SECRETS OF HAUNTED HOUSE No.



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27, August. This issue contains "Souls For The Master" by Bill Kelley, Charles Nicholas and Vince Colletta, and "As Cold As Isis" by Charlie Seeger and Frank Redondo. Don Heck did the cover. [5/13]

SUPERMAN No. 350, August. "Clark Kent's Vanishing Classmates" is by Gerry Conway, Curt Swan and Frank Chiaramonte. Nine of Clark's classmates from a Metropolis University reunion disappear and Superman finds the reason is much more than it seems

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at first. Ross Andru and Dick Giordano did the cover. [5/13]

WEIRD WAR TALES No. 90, August. Two tales in this one: Adolf Hitler's corpse is taken aboard a U.S. sub in the first story by Bob Haney and E.R. Cruz, and an island in Africa is captured in "An Army In Reserve" by George Kashdan and Fred Carrillo. Joe Kubert did the cover. [5/13]

WONDER WOMAN No. 270, August.

"Rebirth On Paradise Island" is by Gerry Conway, Jose Delbo and an inker. After dumping man's world, Wonder Woman finds life on Paradise Island anything but. Ross Andru and Dick Giordano did the cover. [5/13]

WORLD'S FINEST COMICS No. 264, August-September. "Vengeance of the Altered Man" is by Denny O'Neil, Rich Buckler and Dick Giordano. Superman and Batman must contend with a more powerful Clayface. "The Monster Society of Evil" is by E. Nelson Bridwell, Don Newton and Dave Hunt. Mr. Mind re-forms the Monster Society of Evil in the first episode of a new serial. Also: Hawkman stars in "Alone" by J.M. DeMatteis, Ken Landgraf and Armando Gil; Green Arrow appears in "Any Number Can Lose" by Bob Haney, Trevor Von Eeden and Vince Colletta; and Aquaman is featured in "What Light Through Underwater Breaks" by Bob Rozakis, Jose Delbo and Kim De-

Muler. Dick Giordano did the cover. [5/13]

ACTION COMICS No. 510, August. "Luthor's Last Stand" is by Cary Bates, Curt Swan and Frank Chiaramonte. Lex Luthor finally discovers an inescapable doom trap for the Man of Steel -- and then refuses to use it! Ross Andru and Dick Giordano did the cover. [5/27]

ADVENTURE COMICS No. 474, August. "The Chains That Bind" is by Paul Levitz, Steve Ditko and Romeo Tanghal. Starman loses his power bands and battles mechanical men to regain them. Also, Plastic Man stars in "The 24-Hour Target" by Marv Wolfman, Joe Staton and Bob Smith. Ross Andru and Dick Giordano did the cover. [5/27]

THE BRAVE AND THE BOLD No. 165, August. "Prescription For A Tragedy" is by Marty Pasko, Dan Newton and Dan Adkins. Man-Bat aids Batman in breaking a drug-smuggling ring -- but then battles Batman, blaming him for the illness of his son. Jim Aparo did the cover. [5/27]

DETECTIVE COMICS No. 493, August. "Riddles In The Dark" is by Cary Burkett, Don Newton and Dan Adkins. The Riddler returns -- in Houston. And Batman meets Houston's own super-guy The Swashbuckler. The Red Tornado starts solo tales (which will switch to WORLD'S FINEST) with "The Face of

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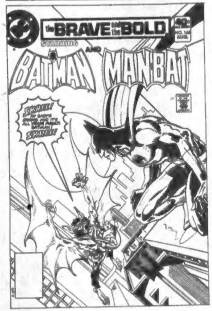

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Humanity" by Marc DeMatteis, Jose Delbo and Joe Giella. Human Target returns in "The 18-Wheel War Contract" by Len Wein, Dick Giordano and Steve Mitchell. Batgirl stars in "Flames of Fear" by Burkett, Delbo and Giella. And Robin is in the spotlight in "The Man In Black Sees Green" by Jack C. Harris, Charles Nicholas and Vince Colletta. Jim Aparo did the cover. [5/27]

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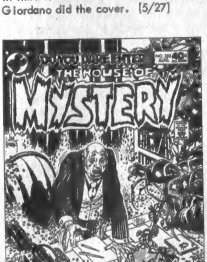
GREEN LANTERN No. 131, August. "The Doom of the Golden Sun" is by Mike Barr, Joe Staton and Steve Mitchell. Evil Star returns -- and changes the world to monochromic yellow. Also, the Green Lantern Corps continues "The Trial of Arkkis Chummuck" by Bob Toomey, Alex Saviuk and Vince Colletta. Brian Bolland did the cover. [5/27]

HOUSE OF MYSTERY No. 283, August. Stories include: "One Last Beautiful Swindle" by Sheldon Mayer, Romeo Tanghal and John Celardo; plus "Kill Me Gently" by George Kashdan and Alex Nino. Joe Kubert did the cover. [5/27]

THE LEGION OF SUPER-HEROES No. 266, August. "Kantuu, The Thing In The Jar" is by Gerry Conway, Jim Janes and Frank Chiaramonte. Bouncing Boy and Duo Damsel return to the fold just in time to battle a hideous demon. Dick Giordano did the cover. [5/27]



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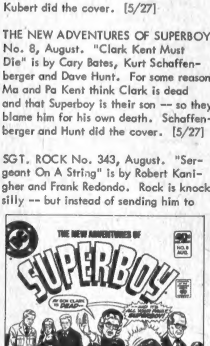
MYSTERY IN SPACE No. 111, August. After a hiatus of fourteen years, the long-running science fiction title returns with material originally prepared for TIME WARP. This issue features "The Singling" by Gerald Brown and Jim Aparo; "Final Warning" by Brown and Dan Spiegle; "Once Upon A Time Machine" by Mike W. Barr and Steve Ditko; "Viewpoints" by Charles Boatner and Marshall Rogers; and a one-pager, "Sure Things" by Tony Isabella, John Calnan and John Celardo. Joe Kubert did the cover. [5/27]

THE NEW ADVENTURES OF SUPERBOY No. 8, August. "Clark Kent Must Die" is by Cary Bates, Kurt Schaffenberger and Dave Hunt. For some reason, Ma and Pa Kent think Clark is dead and that Superboy is their son -- so they blame him for his own death. Schaffenberger and Hunt did the cover. [5/27]

SGT. ROCK No. 343, August. "Sergeant On A String" is by Robert Kanigher and Frank Redondo. Rock is knocked silly -- but instead of sending him to an aid station and possibly risk his combat status, Easy props him up and make him seem okay to his C.O. Also, the G.I.s on a Pacific Island must figure out what to do with "Crabs" in a story by Steve Bissette. (If you think I'm touching that, you're crazy.) Joe Kubert did the cover. [5/27]



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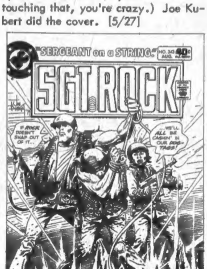

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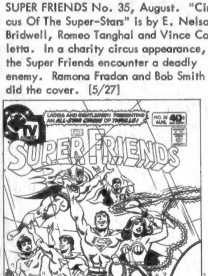
SUPER FRIENDS No. 35, August. "Circus Of The Super-Stars" is by E. Nelson Bridwell, Romeo Tanghal and Vince Colletta. In a charity circus appearance, the Super Friends encounter a deadly enemy. Ramona Fradon and Bob Smith did the cover. [5/27]



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THE UNEXPECTED No. 201, August. This issue's stories are "Do Unto Others" by Mary Skrenes, Guy Lillian, Don Heck and Vince Colletta and "About Mirrors In A Madhouse" by Carl Wessler and Johnny Craig. Jim Janes and Dick Giordano did the cover. [5/27]

UNKNOWN SOLDIER No. 242, August. "Red Flows The Don" is by Bob Haney, Dick Ayers and Romeo Tanghal. The Unknown Soldier is on a mission in Italy in this book-lengther. Joe Kubert did the cover. [5/27]

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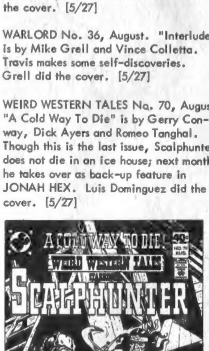
THE UNTOLD LEGEND OF THE BATMAN No. 2, August. The legend continues as Batman recalls the origins of Robin, Alfred, The Joker and Two-Face as he attempts to figure out the invader of the Bat-Cave's identity. Len Wein and Jim Aparo did the story. Jose Luis Garcia Lopez and Dick Giordano did the cover. [5/27]

WARLORD No. 36, August. "Interlude" is by Mike Grell and Vince Colletta. Travis makes some self-discoveries. Grell did the cover. [5/27]

WEIRD WESTERN TALES No. 70, August. "A Cold Way To Die" is by Gerry Conway, Dick Ayers and Romeo Tanghal. Though this is the last issue, Scalphunter does not die in an ice house; next month he takes over as back-up feature in JONAH HEX. Luis Dominguez did the cover. [5/27]



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